THE

REGAL AND ECCLESIASTICAL

ANTIQUITIES OF ENGLAND:

CONTAINING

THE REPRESENTATIONS OF ALL THE ENGLISH MONARCHS,

FROM

EDWARD THE CONFESSOR TO HENRY THE EIGHTH;

TOGETHER WITH

Many of the Great Perſons that were eminent under their ſeveral Reigns;

ON SIXTY COPPER PLATES, ENGRAVED BY THE AUTHOR.

THE WHOLE

CAREFULLY COLLECTED FROM ANCIENT ILLUMINATED MANUSCRIPTS.

By JOSEPH STRUTT.

A NEW EDITION,

TO WHICH IS NOW ADDED A SUPPLEMENT, CONTAINING TWELVE PLATES.

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TO THE READER.

THE work now offered to the public will (the author hopes) prove in ſome meaſure uſeful to the artiſts, as well as pleaſing to the curious:—uſeful, becauſe thoſe who have occaſion to repreſent ſcenes from the Engliſh hiſtory, may find the dreſs and character of the ancient times;—and pleaſing to the curious, becauſe theſe pictures are the moſt likely to contain the exact repreſentation of the cuſtoms and manners of the earlier æra of our anceſtors.

HITHERTO our artiſts have been extremely deficient in their delineations of the early hiſtory.—The Saxons are frequently drawn in the habit of the figures on the Trajan and Antonine columns; and the Normans are put into the dreſſes and armour worn in Edward the Fourth's time, and indeed are often made ſtill more modern.

IT may be ſaid, perhaps, in the defence of the artiſt, that models, ſufficiently authentic for his purpoſe, are very much wanted.—Our monuments, and ſtatues, are exceedingly difficult to aſcertain; and, even of theſe, there are few of any note, of earlier date than Henry the Seventh. And our coins are ſtill of leſs uſe, being ſo miſerably executed as ſcarce to bear the reſemblance of any thing.—From theſe imperfect lights, it was not poſſible for artiſts to come at the truth of antiquity, ſo that they were obliged to ſupply from their own fancy whatever they thought deficient; by which means errors were frequently made, even when corrections were intended.

FROM the ſtatues and bas-reliefs of the Greeks and Romans, the character, dreſs and cuſtoms or thoſe nations are become perfectly clear and intelligible to us; but with reſpect to the antiquities of this country the caſe is very

different, for there is ſcarcely any one able to determine the ſort of habit worn in the time of Edward the Firſt.

NEVERTHELESS, though we cannot come at ſuch complete and excellent remains of our earlier time as are left by the Greeks and Romans, the author hopes that the following work (which contains the moſt ancient national materials that remain) will be thought capable of removing, in a conſiderable degree, the former obſcurity, eſpecially with reſpect to ſuch circumſtances as the dreſs and perſonal appearance of our monarchs.

FROM Edward the Confeſſor, the ſeries is perfectly complete, and interſperſed with various paſſages of hiſtory; ſo that it is not only a view of the kings of England, but a repreſentation of part of their tranſactions, and the portraits of many of the great and remarkable perſonages living under their reign.—And the authority is undoubted, ſince the illuminations were made in, or ſoon after, the reign of each particular monarch.

As no work of this kind (viz. in a regular ſeries) has been yet attempted in this kingdom, the author humbly hopes that the indulgent public will excuſe whatever they may find amiſs or defective; and he, on his part, begs leave to aſſure them, that he has done, and will always do, the utmoſt in his power to render the work a perfect copy of the valuable originals: and the more ſo, as many of the figures are undoubtedly actual portraits of the kings, &c. repreſented.

BRITISH MUSEUM



J. Ignaz del. et sculp.

REGAL AND ECCLESIASTICAL ANTIQUITIES, &c.

A DESCRIPTION OF THE PLATES.

No. I.

KING EDGAR.

THIS engraving is taken from a curious and ancient illumination found in a book of grants *, given by king Edgar himſelf to Wincheſter Cathedral. It is dated A. D. 966, and is written entirely in letters of gold, in the old Saxon character.

Edgar is here delineated as piouſly adoring our bleſſed Saviour, who appears above ſeated on a globe, to ſhew his empire, and ſupported by four angels, emblems of the four goſpels; under his feet are two folding doors, intended perhaps to repreſent the entrance into the bottomleſs pit, which is ſo placed to convey the idea of his triumph over Death and Hell; in his left hand he holds the book of judgment, which is to be opened in the laſt day. The figure on the right hand of the king, I fancy, may be done for Cuthbert, the ſaint of Durham, whoſe holy life is recorded by the venerable Bede. The woman, not unlikely, is the famous Etheldrida, abbeſs of Ely, who, though ſhe were twice married, yet lived and died a pure virgin.

We ſhall not wonder at ſeeing Edgar, who was indeed a man of looſe character, repreſented as a particular favorite of Chriſt and the departed ſaints, when we recollect that he did greater things for the clergy in general, and built more monaſteries and religious houſes, than any of his predeceſ-

* The firſt fifteen plates of this collection are taken from the illuminations of antient MSS. in the Cottonian library, at the Britiſh Muſeum; and this book of grants is mark'd Veſpaſianus, A. VIII.

ſors;

ſors; therefore the leaſt which the monks of that day could do, was to pay him this pleaſing compliment. For the ſame cauſe may thoſe two ſaints be portrayed beſide him, as being the moſt famous for their holineſs, and love of a monaſtic life, of any recorded in the Saxon annals. On the oppoſite page is written, in capital letters of gold,

Sic celſo ſedet Solio qui condidit Aſtra,
Rex venerans Eadgar pronus adorat eum.

"Thus ſits that god alone, who made the heavens, whilſt humbly Edgar the king pays his adoration."

As there has been extraordinary pains taken in the writing and ornaments of this book, and as it was written (which appears by the date) in the very time of Edgar, it is more than barely probable that this is not only an exact delineation of the habit of that monarch, but alſo (to the beſt of the illuminator's power) a true portrait of him.

Becauſe ſome of the purchaſers may chooſe to amuſe themſelves in colouring of the plates, the author has carefully deſcribed the colours of the original.---The garment of our Saviour is a dark blue, and the lighter robe is gold; ſo alſo is the oval he ſits in, the book he holds, and the doors under his feet. The angels are dreſſed in white, and the ſhadowed part is gold, as well on the habit as on the wings. The king's cloak is a dark blue, edged with gold; his coat a deepiſh crimſon, and his hoſe a dark brown; his book and crown are gold. The ſaints, on each ſide of him, are in blue, and the lighter coloured part of their garments is gold, as well as the ornaments they hold, and the glory over their heads.

BRITISH MUSEUM



I pause but a moment —

TEN of the following plates are taken from a curious MS.* written in the time of Edward the Firſt, and illuminated with great care. The author has written a ſhort account in old French of each illumination, under it, alternately in blue and gold letters. He has placed this ſhort prelude over the firſt illumination:

Icy ſunt les Rops de Engleteze, del tens ſeynt Edwazde le Confeſſor, jeske al tens le roy Edwazde fils Henry le Tpezs.

"Here are [portrayed] the kings of England, from the time of ſaint Edward the Confeſſor, to the time of king Edward, the ſon of Henry the Third."

No. II.

EDWARD THE CONFESSOR.

THE character of Edward the Confeſſor is ſufficiently known, and the title of ſaint, which was given to him, rather for the protection of the clergy, and his auſtere conduct in the outward forms of religion, than his actual holineſs; for his behaviour as a king, as a huſband, and as a man, is often very exceptionable; and the cauſeleſs ill-treatment of his virtuous queen, Edgitha, who is here repreſented ſitting at his right hand, is a conſtant blot upon his character. His only excuſe is, that ſhe was the daughter of Goodwin, earl of Kent, a man who had rendered himſelf odious to the king. Yet ſurely the innocent ought not to ſuffer for the guilty; but ſuch was Edward's diſpoſition, that what he did not dare to revenge upon the father, he repayed to the daughter.

The ſtory here repreſented, is an event of a moſt extraordinary nature.—Edward, with his queen and Goodwin, are at a banquet which the king gave on Eaſter day. Whilſt they were at meat, the king accuſed Goodwin of being acceſſary to the murder of his brother, which he poſitively denied, ſolemnly wiſhing that the morſel of meat which he then put into his mouth might ſuddenly ſtrangle him, if he was not perfectly innocent. This egregious untruth drew down upon him the juſt judgment of God; for in attempting to ſwallow the meat, he was really choaked, and fell down dead that very inſtant.

* Vitellius, A. XIII.

The author gives this account of his picture:

Seynt Edwarde, par la grace Deu, sist le jour de paike al manger; les vii Oormanz turner lur destre cottez sur lur senestre en gre. E cet jour Godwyne Conte de Kent morust a la table, estrangle de un morsel. Mult grant myracles fut deu par lup en sa vie e apres.

Le an del incarnacion nostre Seignur M.LXVI. e de soen reaume xxiiii. devant sa mort devisa seynt Edwarde le reaume de Engelteze a William Bastarde soen nevou a dunke de Normundye. E puis morust seynt Edwarde, e gist enfezter a Westmustez.

Which is in Engliſh as follows:

"As ſaint Edward (by the grace of God) was ſitting at meat on Eaſter day, the Seven Sleepers turned from their right ſide to the left of their own accord. And that very day Goodwyne earl of Kent died at the table, ſtrangled by a morſel of meat. Many great miracles did God work by him (that is king Edward) in his life-time and afterwards.

"The year of the incarnation of our Lord 1066, and of his reign the 24th, king Edward, before his death, gave the kingdom of England to William the Baſtard, his nephew, at that time duke of Normandy. After this died ſaint Edward, and lies buried at Weſtminſter."

The popular ſtory of the Seven Sleepers is often alluded to in ancient books, but ſo imperfectly, that all which I can gather concerning them is, that they were ſeven travellers, who being weary, laid themſelves down in a cave to ſleep, and by ſome ſupernatural means they continued ſleeping for an amazing ſpace of time.

The ten illuminations copied from this MS. are very ſimple in point of colouring, being ſcarcely more than three, or four colours at moſt. All the garments are either dark, or light browns; the crowns, ſceptres, and other ornaments, are gold; the faces, linen, and inſide of the cloaks, are expreſſed by the vellum itſelf, ſlightly ſhaded, and left clear for the lights. The light back grounds are gold; and the dark ones blue, with gold ſtars.

BRITISH MUSEUM



No. III.

HAROLD AND WILLIAM THE CONQUEROR.

After the death of Edward, Harold, notwithſtanding his oath and engagements to be aſſiſting in placing the duke of Normandy on the throne, cauſed himſelf to be crowned king. But he did not long enjoy the fruits of his perjury; for William, hearing of the death of the Confeſſor, came over into England with a great army, and landed at Haſtings, where he was met by Harold, and a bloody battle enſued. But the end proved unfortunate to Harold and his party; for he being ſlain by an arrow which ſtruck him in the eye, the field was loſt, and the Engliſh were put to flight.

The preſent plate repreſents that fatal action. On the right we ſee the Conqueror mounted on his horſe, trapped with his arms; whilſt, on the other ſide, the unfortunate Harold is falling from his horſe, having juſt received his death's wound. The illuminator, who lived in the reign of Edward the Firſt, has not attended to the dreſs and cuſtoms of the times which he means to repreſent; for the armour, croſs bows, banners, &c. which are delineated in this piece, were uſed in the æra in which he lived, but not at the time of the Conqueſt.

This important battle was fought about nine miles from Haſtings, in Suſſex, upon the 14th day of October, being Saturday, the year of our Lord 1066.

Take the following homely verſes from Stow, on this occaſion:

A thouſand ſix and ſixty years
  It was, as we do read,
When that a comet did appear,
  And Engliſhmen lay dead;
Of Normandy duke William then
  To England ward did ſail,
Who conquered Harold with his men,
  And brought the land to bayle.

Under Harold is written,

Apres ſepnt Edwarde regna Harald, le fiz Godewyn count de Kent. A forz ea tozt ix Mops. Dunke veent Will. Baſtarde, e le tolyſt la vye, e le regne, e conquiſt la teze.—Haralde giſt a Walthame.

Which may be thus tranſlated:

"After ſaint Edward reigned Harold, the ſon of Goodwyn earl of Kent, for the ſpace of nine months, when William the Baſtard came [into England] and deprived him at once of his life and the kingdom, and conquered the land. Harold lies [buried] at Waltham."

Under William is written,

puis regna Will. Baſtarde xx an. puis mozuſt, e giſt a Kame en Nozmundye.

"After him reigned William the Baſtard twenty years, when he died, and lies [buried] at Caen in Normandy."

This illumination is found in the ſame MS. with the former No. II. and the colours are there deſcribed.

No. IV.

BRITISH MUSEUM



No. IV.

WILLIAM RUFUS.

WILLIAM RUFUS was the ſecond ſon of the Conqueror. The illuminator has here repreſented him in his robes of ſtate.

Under this king is written,

Apꝛes Will. Baſtaꝛd regna Will. le Rous ſun fiꝛ. Il fuſt beꝛge en la Novele Foꝛeſt. Puis moꝛuſt, egiſt a Wyncheſtꝛe. Il fiſt feꝛe la gꝛande ſale de Weſtmuſ-ter, e ꝛegna xii aunꝛ.

"After William the Baſtard reigned William Rufus [or the Red] his ſon. He was ſlain in the New Foreſt. Being dead, he was buried at Wincheſter. He cauſed the great hall of Weſtminſter to be made, and reigned twelve years."

King William (ſays Stow) on the morrowe after Lammas daye, hunting in the New Forreſt of Hampſhire, in a place called Chorengham, where ſince a chapel was builded, Sir Walter Tirell ſhooting at a deer, unawares hit the king in the breaſt, that he fell downe ſtark dead, and never ſpake word more. His men (eſpecially that knight who had wounded him) gat away; but ſome came back again, and laid his body upon a colliar's cart, which one ſeelie leane beaſte did drawe unto the city of Wincheſter, where he was buried on the morrow after his death. At whoſe burial men could not weep for joy.

Before we conclude with this prince, we will ſet before the reader the following anecdote concerning him, as given by the old poetic hiſtorian Robert of Gloceſter, which plainly denotes his pride. The verſes, diveſted of their obſolete orthography, run as follows:

As his chamberlein him brought as he aroſe one day,
The morrow for to wear, a pair of hoſe of ſey,
He aſk'd what they coſt him. Three ſhillings, the other ſaid.
Fy a dibles! quoth the king. Who ſays ſo vile a deed?
A king wear any cloth, but what ſhould coſt much more;
Buy a pair of a mark, or you ſhall rue it ſore!

A worſe pair full enough the other ſith him brought,
And ſaid they coſt a mark, and therefore ſo were bought.
A bel amy, quoth the king, theſe are now well bought;
In this manner ſerve thou me, or thou ſhalt ſerve me not.'

This plate is from the ſame MS. with the former, and coloured as deſcribed page 4.

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No. V.

HENRY THE FIRST,

Is alſo drawn in his robes of ſtate, and of him the author ſays,

Apres Will. le Rous, regna la primer Henry, ſun frere, xxxv. aunz. Il fit les bones laps de Engleter, ſi les enchazteza. Il giſt a l'Abbaye de Redynges.—Hon tozs leva ſeynt Thomas de teze, e le mpſt devaunt le haut auter.

"After William Rufus, reigned the firſt Henry, his brother, thirty-five years. He made the good laws of England, which he cauſed to be enrolled. He lies buried at the Abbey of Reading.—His body was taken from the earth by ſaint Thomas, and placed before the high altar."

Henry the Firſt was ſurnamed Beauclerc. This appellation was beſtowed upon him for his learning (which was very uncommon in thoſe days, except amongſt the clergy). This prince mounted the throne the ſecond day of Auguſt 1100, and was much beloved by his people. He made (according to the French author) the good laws of England; but the truth is, he aboliſhed the hard and rigorous ſtatutes which had been eſtabliſhed by his father and brother, and reſtored thoſe by much more equal, and ſuited to the tempers of the people, which were in force in the days of the Confeſſor.

The worſt action of Henry was the cruel treatment of his brother Robert; for he not only cauſed him to be cloſely kept in priſon; but, becauſe he attempted to eſcape, deprived him of his eye-ſight.—As the circumſtances concerning the death of this Robert are rather extraordinary, they are here ſet down, as related by Holingſhed.

"It is ſayde that on a feſtival day king Henrie put on a robe of ſcarlet, the cape whereof being ſtrayte, hee rente it in ſtryving to put it over hys heade; and perceyving it would not ſerve him, he layd it aſide, and ſayde, Let my brother Robert have this garment, who hath a ſharper head than I have. The which, when it was brought to duke Robert, the rent place being not ſewed up, he diſcovered it, and aſked whether any man had worne it before. The meſſenger tolde the whole matter, how it happened. Herewith duke Robert tooke ſuch a griefe for the ſcornefull mocke of his brother,

that he waxed wearie of his life, and ſayde, Nowe I perceyve I have lived too long, that my brother ſhall clothe me like his almes-man, with his caſt rent garments. And thus curſing the time of his nativity, refuſed from thenceforth to eate or drink, and ſo pined away, and was buryed at Glouceſter*."

This plate is from the ſame MS. and coloured as the former.

* Holing. Chron. Vol. 2, fol. 363.

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No. VI.

STEPHEN.

THIS king is here repreſented in the common robes uſuâlly worn by the nobility, and not in the robes of ſtate. On his finger he carries a hawk; an emblem of his being nobly born, though not the immediate ſon of a king.—He was third ſon to Stephen earl of Blois, by Alice, fourth daughter of the Conqueror.

Of this prince the French author ſays,

Apres Henrp, regna Eſteven, ſon nevou, xix anze, e mozuſt. E giſt a Faverſham.

"After Henry, reigned Stephen, his nephew, 19 years, and died. He lies [buried] at Feverſham."

Stephen (ſays Stow) was a man of paſſing comely features and perſonage; he alſo excelled in martial policy, gentleneſs and liberality towards all men; and though his reign was diſturbed by continual wars, yet did he never burden his commons with any heavy exactions: ſo that he only wanted a juſt title to the crown, to ſecure him the character of an excellent and worthy king.

His wars were chiefly againſt Matilda, the daughter of the deceaſed king Henry. She was married to the emperor Henry the Fourth, whom ſhe ſurvived, and after the death of her father came over into England, and being a woman of great courage, aſſerted boldly her right to the crown againſt Stephen, who, contrary to a ſolemn oath which he had taken, had aſcended the throne himſelf.

The caprice of the people prevailed upon them to abandon Stephen, and attend to the cauſe of the injured Matilda; ſo that he loſt a deciſive battle, and was taken priſoner. But Matilda ſoon after diſcovered a tyrannical diſpoſition, which was diſpleaſing to the nobility; wherefore, reſcuing Stephen from his confinement, they reinſtated him in the throne, and Matilda, in her turn, experienced the ſudden change of inconſtant fortune. Flying from the forces of Stephen, ſhe was driven to ſuch ſtraits, that to prevent her being diſcovered, ſhe was conveyed through Gloceſter in a litter like a dead corpſe; and, after ſhutting herſelf up in the caſtle of Oxford, which was girt

round with a close siege by her enemies, her dangerous situation caused her to put the following extraordinary scheme in execution, in order to effect her escape:—It being mid-winter, and the ground covered with snow, she habited herself and some few attendants in white garments, and in the middle of the nigh tfled silently out of an obscure postern: she passed unseen by her enemies; and, crossing the Thames, pursued her journey on foot to Wallingford, and from thence some time after departed into Normandy.

His next troubles arose from Henry, the son of Matilda; but, after some discord, the matter was amicably settled, and Henry ordained to inherit the crown, upon the death of Stephen.

BRITISH MUSEUM



No. VII.

HENRY THE SECOND.

HERE we have exhibited king Henry the Second in his coronation habit. The author thus writes of him:

Apres Eſteven, regna le ſecund Henry, fiz de la ſozour Empetrice; le quele Henry loꝛs eſtoyt duke de Normundye. En ſun tems fu ſeynte Thomas maꝛtyrize. e regna xxvi ou xxxv aunz. Puis mozuſt, e giſt a Frunt Evaꝛd.

"After Stephen, reigned the ſecond Henry, ſon of the empreſs; which Henry was duke of Normandy. In his time was ſaint Thomas martyred. He reigned 26 or 35 years. After dying, he was buried at Front Euard."

According to the agreement made between Stephen and prince Henry, the ſon of Matilda the empreſs, after the death of the former, Henry came into England, and was accordingly crowned king of England.

One of the moſt remarkable anecdotes relative to this king, is his love to Roſamunda, the fair daughter of Walter lord Clifford; for whom (ſays Stow) he made a houſe of wonderful working, ſo that no perſon could come to her, unleſs he were inſtructed by the king, or ſuch as were acquainted with the ſecret. This houſe, after ſeen, was named LABYRINTHUS, or DEDALUS WORK, which was thought to be conſtructed like unto a knot in a garden called a maze. It is ſaid that the queen, her profeſſed enemy, gained admiſſion by a clue of thread or ſilk, and either by poiſon, or ſome other fatal method, cauſed her death. Henry was greatly affected with her loſs, and cauſed her to be honourably interred at Godſtow, near Oxford, in a houſe of nuns, and theſe verſes were put upon her tomb:

Hic jacet in tumba, Roſa Mundi, non roſa munda
Non redolet, ſed olet, quæ redolere ſolet.

Which

Which we find in Fabian thus tranſlated, or rather paraphraſed:

The roſe of the world, but not the cleane flowre,
Is now here graven, to whom beaute was lent.
In this grave full darke now is her bowre,
That by her life was ſweete and rodolent,
But now that ſhe is from this life bent,
Though ſhe were ſweete, now foully doth ſhe ſtinke;
A mirrour good for all men that on her thinke.

There is yet to be ſeen at Godſtow, the chapel where it is ſaid that ſhe was buried; and theſe verſes are wrote upon the wall in the inſide of the ſame.

This illumination is taken alſo from the ſame MS. as the former, and is coloured in like manner.

BRITISH MUSEUM



No. VIII*.

HENRY THE SECOND AND THOMAS BECKET.

THIS illumination repreſents one of the moſt important paſſages of Henry's life,—the diſpute between him and the proud prelate Thomas Becket, archbiſhop of Canterbury. The king, in his royal robes, is ſeated on his throne, and ſurrounded by his guard; before him ſtands Becket, attired in his pontifical habit, holding the croſs in his hand. The arrogance of Becket is well expreſſed in this little delineation, as well in his face as his attitude; as is alſo the anger of the king.

The whole circumſtance at large is as follows:

Whilſt the diſpute ran high between the king and Becket, "divers accuſations (ſays Speed) were laid againſt him, as of contempt towards the king, in denying to come into his preſence, being thereto commanded by him, and many other matters; whereto though he made excuſes (reaſonable enough, if true) yet the peers and biſhops condemned all his moveables to the king's mercy: and the prelates, perceiving the king's diſpleaſure to tend yet to ſome farther ſeverity, premoniſhed him to ſubmit himſelf, for that otherwiſe the king's court intended to adjudge him a perjured perſon, and alſo a traytor, for not yielding temporal allegiance to his temporal ſovereign, as himſelf had ſworn to do; and accordingly the prelates themſelves, by joint conſent, adjudged him of perjury, and by the mouth of the biſhop of Chicheſter, diſclaimed thenceforward all obedience unto him as their archbiſhop. The next day, whilſt the biſhops and peers were conſulting of ſome further courſe with him, Becket, not as yet daunted, cauſed to be ſung before him at the altar this pſalm:

"The princes ſit and ſpeak againſt me, and the ungodly perſecute me, &c."

* This is from Claudius, D. 2. a MS. in the Cotton library. In the MS. there is a duplicate of this illumination; the ſubject is exactly the ſame; and the only difference is in the figure behind Becket, who bears his ſword on his ſhoulder, inſtead of holding it in his hand.—The variation being ſo trivial, and the point of time and perſons juſt the ſame, I by no means thought it neceſſary to engrave more than one of theſe pictures.

And forthwith taking his ſilver croſs in his own hands (a thing ſtrange and unheard-of before) enters armed therewith into the king's preſence, though earneſtly diſſuaded by all that wiſhed him well. Wherewith the king enraged, commanded his peers to ſit in judgment on him, as on a traytor and perjured perſon; and accordingly they adjudged him to be apprehended and caſt into priſon. The earls of Cornwall and Leiceſter, who ſat as judges, citing him forthwith to hear his ſentence pronounced, he immediately appealed to the See of Rome, as holding them no judges competent: whereupon all reviling him with the name of traytor and the like, he replied, that, were it not for his function, he would enter the duel or combat with them in the field, to acquit himſelf both of treaſon and perjury. This ſaid, he left the court, and went without delay into Flanders, diſguiſed, under the name of Dereman."

Over this illumination, in the original, is written this verſe:

Henricus, natus Matildis, Regna tenebat.
Sub quo ſanctus Thomas mucrone cadebat.

"Henry, born of Matilda, held the kingdom. In whoſe reign ſaint Thomas was ſlain with the ſword."

The king's robe is blue, lined with light red; his under garment is a deep red: the robe of Becket is a light pink, the darker colour under it is a deep red, and under that is linen: the firſt ſoldier is in blue, and his ſword is red; the other is a light red; and their armours are a kind of light lead colour, with a gold back ground.

BRITISH MUSEUM



I Struck Del et sculp.

No. IX.

THE MURDER OF THOMAS BECKET.

THE arrogance of Becket, however, coſt him his life; for Henry was at laſt ſo highly provoked at his proceeding, that he let fall ſome words, publicly, which ſhewed his diſcontent that he was ſtill living to offend him. Theſe ſpeeches being overheard by four knights, named Sir Hugh Moreville, Sir William Tracy, Sir Richard Britaigne, and Sir Reginald Fitz Urſe, they ſet out with a determination to put an end to his life.—The manner of his death is thus related by Hollingſhed:

"At lengthe the knights, with their ſervauntes, having fought the palace, came ruſhing into the churche by the cloyſter dore, with their ſwordes drawen, ſome of them aſkynge for the traytor, and ſome of them for the archbyſhoppe, who came and mette them, ſaying, Here am I, no traytor, but the archebyſhoppe. The formoſt of the knightes ſayde unto him, Flee! thou art but deade. To whome the archbiſhop ſaide, I will not flee. The knight ſtepte to hym, taking him by the ſleeve, and with his ſworde caſt his cappe beſides hys heade, and ſayde, Come hither, for thou art a priſoner. I will not, ſayde the archebiſhope; doe with me here what thou wilt; and plucked his ſleeve with a mighty ſtrength out of the knight's hand, wherewith the knight ſtepped back two or three paces. Then the archebiſhope, turning to one of the knights, ſayde unto him, What meanethe this, Reygnolde? I have done unto thee many hygh pleaſures, and comeſt thou now unto me into the church armed! Unto whom the knyght anſwer'd and ſayde, Thou ſhalt know anone what is ment: thou art but deade: it is not poſſyble for thee to longer live. Unto whom the archbiſhoppe ſayde, And I am redy to dye for my God, and for the defence of his juſtice and the lybertye of the churche: gladdely do I imbrace death, ſo that the churche may purchaſe peace and lybertye in the ſhedding of my bloode. And herewith takyng on other of the knights by the habergeon, he flung him from him with ſuch violence, that he hadde almoſte throwne him downe to the grounde. Thys was Syr Wylliam Tracye, as he himſelfe did after confeſſe. After this the archbiſhoppe inclyned his heade after the manner of one that ſhoulde pray, pronouncing theſe his laſte wordes: Unto God and to ſaint Marye, and to the ſaintes that are patrons of this churche, and to ſaint Deniſe, I commende my ſelfe and the churches

cauſe.—Therewyth Sir Reignalde Fytze Urſe ſtrykynge a full blowe at his heade, chaunced to light upon the arme of a clerke named Edwarde of Cambridge, who caſte up hys arme to ſave the archbyſhoppe; but when he was not able to beare the weight of the blowe, he plucked his arme backe, and ſo the ſtroke ſtayed upon the archbyſhoppe's head, in ſuch wyſe that the bloude ran downe hys face: and then they ſtroke at hym one after another, and thoughe he fell to the grounde at the ſeconde blow, they left hym not till they had cutte and tourned out his braines, and ſtrowed them about the churche pavement; which done, they went to the ryfling of his houſe, ſpoyled all his goods, and tooke them to their own uſes, ſuppoſing it lawfull for them ſo to doe, being the kinges ſervauntes."

The original of this plate is a frontiſpiece to the Life of Becket. The book is very old, and was moſt probably written ſoon after his death *.

The robe of the archbiſhop is blue, with a red croſs and lining; the bottom, being linen, is white. The man with the ſword is in a light pink, lined with white; his ſleeves are black, and the cap on his head is red: the other man is in green, with red ſtockings. The front of the altar-piece is blue, the curtains are green, both ornamented with gold flowers; and the back ground is blue and gold ſquares.

* See the Cottonian Catalogue, in which the author is ſaid to have been either William Fitz Stephen or John Carnotenſem. This MS. contains ſeveral other Tracts, and is marked Julius A XI.

BRITISH MUSEUM



No. X.

RICHARD THE FIRST.

THE illuminator has here given us two portraits of this valiant prince; and the hiſtory relative to them he has written underneath as follows:

Apres Henry le ſecund, regna Richard ſun fiz, x. aunz e demp. Il enrepaprand de la terre ſepnt, fuiſt pris del duke de Dſtris, par ep del Roy Phplippe de Fraunce. E juſt repnt hors de priſon pur cent mil livres de argent; e pur cel rauncun, fuzent les Chaliz de Engletere pris des Eglyſes e venduz.—Puis fuſt tret de un quarel de Albaſt al Chaſtel de Chalezun, dunt ceſte vers fu fet:

Chriſte, cui Calicis praedo fit praeda Calucis.

"After Henry the Second, reigned Richard his ſon, ten years and a half. As he returned from the Holy Land, he was taken by the duke of Auſtrich, aided by king Philip of France. He was delivered out of priſon for the [ſum of] one hundred thouſand pounds of ſilver; and for the payment of this ranſom the chaliſſes were taken from the churches in England, and ſold.—After, he was ſlain by an arrow from a croſs-bow at the caſtle of Chalezun, whence this verſe was made:

"Chriſt, thy cup is made the prey of the robbers."

The circumſtances of Richard's impriſonment are thus ſet down by Holingſhed:

"King Richard having concluded with Saladine, tooke the ſea, and comming againe into Cypres, ſent his wife, queen Berengaria, with his ſiſter Joan, late queen of Sicell, into Englande, by the long ſeas; but himſelf not minding to lye long upon the ſeas, determined to take his courſe into Grecia, and ſo by land paſſe homewardes with all ſpeed poſſible. Howbeit, ere he could attain his purpoſe, his chanunce was to be dryven by tempeſt upon the coaſt of Iſtria, not far from Aquilea, where he ſtood in ſome doubt of his life; for if hee had been knowne and taken, they would ſurely have kylled him. He therefore made the beſt ſhift he could to get away, which with ſome difficulty he did; and finally, comming to Vien in Oſtriche, and there cauſing his ſervants to provide meate for him, more ſumptuous and fine than was thought neceſſary for ſo mean a perſon as he counterfeyted then to bear the countenaunce of, it was ſuſpected that he was ſome other ſort of man than what he ſhewed himſelf to be; and in fine,

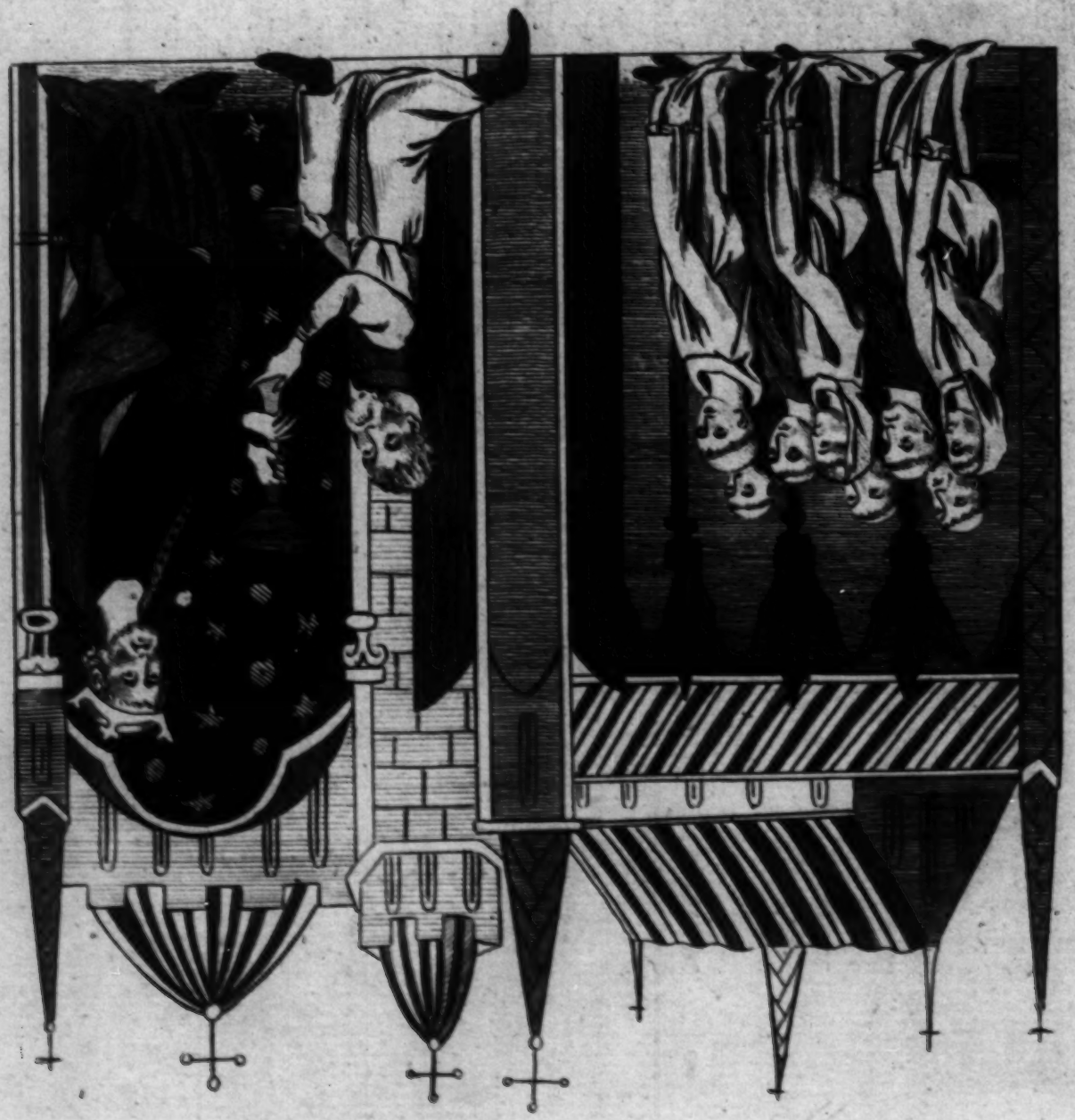
thoſe that marked more diligently the manner of him, perceived what he was, and gave knowledge to the duke of Auſtrich, named Leopolde, being then in the citye of Vienna, what they had ſeene. His page that had the Teutch tongue, goyng aboute the towne to chaunge golde and buye victuals, bewrayed him, having by chaunce the king's gloves under his girdle; whereupon comming to be examined, for fear of tortures, he confeſſed the truth. The duke ſtreight wayes cauſed the houſe where the kynge lodged to be ſett about with armed mene, and ſente other into the houſe to apprehende him. The kyng, being ware that he was diſcried, gotte himſelf to his weapon; but they adviſing him to be contented, and alledging the duke's commaundement, hee boldly anſwered, that ſithe he muſt be taken, he being a king, woulde yeeld himſelfe to none of the companie but to the duke himſelfe, and therefore if it woulde pleaſe him to come, he woulde yeelde himſelfe into his handes. The duke hearing of this, ſpeedily came unto hym, whom he meeting, delivered his ſworde, and committed him unto his cuſtodie.—The duke rejoycing of ſuch a prey, brought him unto his palace, and with gentle wordes enterteyned him, thoughe hee ment no greate good towards him, as well ynoughe appeared in that he committed to the keeping of certayne gentlemen, which wythout muche curteſie looked ſtreightly ynough to him for ſtarting awaye, inſomuch that they kept hym in colde irons, as ſome authors do wryte.—He was taken, as is above deſcribed, in December, upon St. Thomas's even, the yeare of our Lord 1192, the fourth of his own reign."

The ſecond part of the picture repreſents the death of this monarch, that was occaſioned by a wound in the ſhoulder which he received whilſt he was beſieging a town called Chaluz; for in the year of our Lord 1193, the 26th of March, whilſt king Richard, together with captain Marchades, went unadviſedly to view the town, the better to conſider the place, a croſs-bow man ſhot at the king, who hearing a bow ſhot off, ſtooped down to avoid the blow, and the arrow ſtruck him in the ſhoulder; and his wound being unſkilfully handled by the ſurgeon who attended him, he died under his hands ſoon after. The name of this archer was Bertram de Gurdon, who being afterwards brought to the king, he pardoned him, and alſo ordered one hundred ſhillings to be given to him; but when the king was dead, Marchades cauſed him to be firſt flead alive, and then hanged.

This is from the ſame MS. as No. II. and coloured as there deſcribed.

No. XI.

BRITISH MUSEUM



No. XI.

JOHN,

IN his robes of ſtate, receiving a cup (ſuppoſed to contain poiſon) from a monk. Under him is this writing:

Apres Richard, regna Jon ſun frere; en kp tens Engleterre fuiſt entredyt vi aunz, e iii quarters, e i mops, par la Pape Innocent, pur meſtre Cſte en de Langenton, ke la Rop ne vout recepvre a Ercevеke de Kauntrebpris. Si eſtopt dunke le grant guere entre lp e les Barons noprraps: dunt veent Sir Lowps, fiz le Rop Phyplippe de Fraunce, en Engleterre. Le Rop Jon regna xvii aunz e demp, puis veent a Swpneſhevede, e fuſt empopſone par une frere de la meſon, ſi come fu dit; e le morut a Newerke, e ſun corps fuſt entere a Wprceſtre.

"After Richard, reigned John his brother; in whoſe time England was excommunicated [the ſpace of] ſix years, three quarters, and one month, by Pope Innocent, in the cauſe of maſter Stephen Langeton, whom the king would not receive as archbiſhop of Canterbury. Then was the great war between him [the king] and the barons: then alſo came Sir Lewis, the ſon of Philip king of France, into England.—King John reigned ſeventeen years and a half, when coming to Swinſhed, he was poiſoned by a brother of that houſe, as it was reported; and he died at Newark, and his body was buried at Worceſter."

Thus far our French author, who wrote in the reign of Edward the Firſt: and at that time we find the ſtory of the poiſoning of king John was believed indeed, but only confirmed by popular report. However, the ſtory itſelf is ſet down more at large in Grafton (copied from Caxton's book intituled Fructus Temporum, and the Polychronicon) as follows:

"In the ſelf-ſame yere [viz. 1215] king John came to Swineſtede abbey, not farre from Lyncolne; he reſted there two dayes, where he was moſt trayterouſly poyſoned by a monke of the ſame abbey, being of the order of St. Barnard, called Simon Swyneſted. This monke hearyng the king upon an occaſion to talke of breade, and ſay, that if he lived a yere longer he would make that loſe of breade, beyng then of the value of one halfepeny, woorth twelve pence; meayning that he woulde ſo perſecute his rebellious people,

people, that he would not leave one of them to be the owner of a plough. The monke hearyng the king thus ſpeake, conceived a bad opinion of him, and goyng forthwith to his abbot, ſhewed him the whole matter, and what he was mynded to do. He alleged for himſelfe the prophecie of Cayphas, ſaiyng, It is better that one man dye, then all the people ſhould periſhe. I am well content, ſayth he, to die and to become a martyr, ſo that I may utterly deſtroy this tyrant. With that the abbot wept for gladneſs, and much commended his fervent zeale, as he took it.—The monke beyng then abſolved by his abbot, before-hand, for the doing of this act, went ſecretly into the gardeyne upon the backeſyde of the abbey, and findynge there a moſt venemous toade, he ſo pricked him and preſſed him with his penne knyfe, that he made him vomit all the poiſon that was within him. This done, he conveyed it into a cup of wine, and with a ſmyling countenance brought it to the kynge, ſaying, "If it ſhall lyke your princely majeſtie, here is a cup of ſuch excellent wine as ye never dranke before in all your life-time. The kynge than bid him drink firſt, which he chearfully did a large draught; and the kynge alſo drank of the wine.—The monk anone after went to the farmory, and there died, his bowels burſting from his belly; and he had continually from thence three monkes to ſing maſſes for his ſoule, confirmed by their general chapter.—The king within ſhorte ſpace after feeling great griefe in hys body, aſked for Simon the monke, and aunſwere was made, that he was departed this lyfe: Then God have mercy upon me! (ſaid the king) I ſuſpected as muche.—With that he commaunded his chariot to be brought, for he was not able to ride on horſe-back; ſo he went from thence to Slaford caſtell, and from thence again to Newarke upon Trent, where in leſs than three days he died, and was honourably buried at Worceſter, with all his armed men attendyng upon his buryall."

This is from the ſame MS. and coloured in the ſame manner as the former.

No. XII.

BRITISH MUSEUM



IIX

No. XII.

HENRY THE THIRD.

THE coronation of Henry the Third. The king is repreſented as holding in his hand a model of Weſtminſter Abbey, which he enlarged, laying the firſt ſtone himſelf; and cauſed to be there erected the magnificent monument of Edward the Confeſſor. It was very common with the old illuminators, to make the principal figure holding a model of the abbey, or monaſtery, they were benefactors to. This prince was crowned the 28th of October, by Peter biſhop of Wincheſter, and Joceline biſhop of Bath.

The author gives this hiſtory of him:

Apres Jon regna Henry le Tertz, ſun fiz, 56 aunz; ſe fuiſt de ix aunz de age quant laſt corone. E en ſun tens fuſt la bataylle de Eveſhame, ou fuſt occys ſyr Symund de Munfort, e ſun fiz Henry; e ſyre Hugh le Deſpenſer, e muz Baronſe des Chevalerz de Engletereze.—Puis morurſt cyl Henry le Roy, e giſt a Weſtmuſter.

"After John, reigned Henry the Third, his ſon, 56 years; and he was but nine years of age when he was crowned. In his time was the battle of Eveſham, where was ſlain Sir Simon de Mountfort, and his ſon Henry; and Sir Hugh le Deſpenſer, and many barons and knights of England.—After died this Henry the king, and lies [buried] at Weſtminſter."

This dreadful battle between the barons and Edward prince of Wales, ſon of Henry the Third, is thus more fully deſcribed by Holingſhed:

"The laſt day of July, A. D. 1265, prince Edwarde with his hoſt came to Kenelworth aforeſayd, and there fighting with the ſayde Simon de Mountforde and his army, with little ſlaughter diſcomfitted the ſame, and tooke priſoners the earle of Oxford, the lords William de Mount Chency, Adam de Newmarche, Baldwine Wake, and Hugh Nevill, withe divers other: the lorde Simon himſelfe fledde into the caſtell, and ſo eſcaped. In this mean while, the earle of Leiceſter havyng raiſed his power, came to the caſtell of Munmouth, which the earle of Glouceſter had lately taken and fortified: but they that were within it beeing driven to yielde, it was now raſed down to the ground. This done, the earle of Leiceſter entring into Glamorganſhire, and joyning his power withe the prince of Wales, waſted and brent the lands of the ſayde earle of Glouceſter: but hearing that his adverſaries

wente

wente about in other places, he returned from thence, and came forwarde towards the ſaide prince Edwarde, who likewiſe made towards him, and at Eveſham they met the ſixth daye of Auguſt, where was foughten a right fierce and cruell battayle betwixte the parties.—As ſome write, the earle of Leiceſter placed kyng Henry in the front of his battel, whome he had there with him as captive, and had arrayed him in his owne coate armour, that if fortune went againſt him, whileſt the enemies ſhould be earneſt to take the K. bearing the ſemblaunce of the chief captayne, he might himſelf eſcape: but king Henry, when they came to jorne, fought not, but called to his people, and declared who he was, whereby he eſcaped the daunger of deathe; for being knowen of them, he was ſaved. The Welchmen, which in great numbers the earle of Leiceſter had there on his ſide at the firſte onſett, fled and ranne away, which their demeanor when the earle ſawe, he exhorted thoſe that there were about him to play the men; and ſo ruſhing forth into the preaſe of his enemies, he was encloſed aboute and ſlaine, togither with his ſonne Henry. Hereupon his death being knowen, hys people tooke them to flight, as men utterly diſcomfitted.—There dyed in that battell about 4000 men, as Polidor hathe: but Richard Southwell ſaith, that there were killed of knightes, or rather men of armes, 180, and of yeomen and dimelances 220, of Welchmen 5000, and of ſuch footmen as were of the earle of Leiceſter's owne retinue, 2000: ſo that there dyed in all to the number of tenne thouſand men, as the ſame Southwell affirmeth. Among which of noblemen theſe are reckoned: Hugh Spencer, lord chief juſtice, the lord Raulf Baſſet, the lord Peter de Mountford, the lord Beauchampe, Sir Williame Yorke, the lord Thomas de Eſterly, the lord Walter de Creppings, Guy de Bailioll, and the lord Roger Saint John, the lord Robert Tregoz, and other.—This ruine fell to the barons by the diſcord which was ſproong up lately before, betwixt the earles of Leiceſter and Glouceſter, through the inſolency and pride of the earle of Leiceſter's ſonne, who, as I ſayde before, deſpiſing other of the nobility, ſpake many reproachfull wordes by the ſayde earle of Glouceſter, and uſed him in ſuch evill ſorte that he, upon diſpleaſure thereof, hadde not only procured the ſcape of prince Edwarde, but joyned with him in ayde, agaynſte the ſayde earle of Leiceſter and other of the barons, to the utter confuſion both of them and their cauſe."

This plate alſo is from the ſame MS. and coloured as the former.

No. XIII.

BRITISH MUSEUM



No. XIII.

EDWARD THE FIRST,

Is here repreſented ſeated on his throne, and anſwering the pope's bull, which is preſented to him by the archbiſhop of Canterbury, and others of the clergy, on the behalf of his holineſs.

What the French author may have ſaid concerning this prince cannot be diſcovered, for the letters at the bottom of this drawing are entirely oblite-rated; but moſt likely he gave ſome ſhort account of the important and intereſting ſcene which he has delineated. A full account, however, is here ſubjoined, as taken from Speed's Chronicle.

" But in the matter of Scotland, the king, not to ſeem altogether to neglect the court of Rome, addreſſed thither the earle of Lincolne, and the lord Hugh de Spencer, with manifold complaints againſt the Scots, and juſtification of his owne proceedings: howbeit, at the pope's requeſt, hee granted them truce from Hollonmaſs to Whitſuntide.

" The juſtice of the Engliſh armes againſte the Scots, being now againe directly impunged by the papall letters, comprehending ſundry arguments on the behalfe of that nation, king Edward, in a parliament at Lincolne, publiſhed their contents, and, by conſent of the whole repreſentative body of the realme, returned a copious defence of his whole proceedings, with proteſtation, firſt, that he did not exhibite any thing as in forme of judge-ment, or tryall of his cauſe, but for ſatisfaction of his holy father-hood's conſcience, and not otherwiſe. But whereas the pope had required the king to ſtand to his deciſion for matter of claim, he writes that thereunto he would make an anſwere, as having left that point to the earles and peeres of this land: who, with one minde, directly ſignify, that their king was not to anſwere in judgement for any rites of the crowne of England before any tribunall under heaven, and that (by ſending deputies or attourneyes to ſuch an end) he ſhould not make the ſaid truth doubtfull, becauſe it mani-feſtly tended to the diſinheriſon of the ſaid crowne, whiche they, with the helpe of God, would reſolutely, and with all their force, maintain againſt all men.—That the reſolution of theſe worthy pillars thus in caſe of their

countries, crowne, and dignities, may be imitated in their following poſterities, and celebrated in our everlaſting remembrances, we (ſays mine author) hold it here fit to record their names, ſubſcribed in their anſweres unto pope Boniface, dated at Lincolne, in the yeare of our Redemption 1301, and 29 of king Edward the Firſte."

After follows the liſt of 100 peers of the realm, who ſubſcribed their names to the ſupport of the authority of their prince.—Speed then goes on,

" Pope Boniface thus ſeeing the reſolutions of theſe lords, and having enough to doe againſte the French, proceeded no further in theſe buſineſſes, but let fall his action, and left the Scots to defend themſelves as they could."

This is the laſt illumination in the French MS. ſo often quoted, and it is coloured like the former, which is taken from the ſame book.

BRITISH MUSEUM



No. XIV*.

EDWARD THE SECOND.

THIS plate repreſents king Edward giving a commiſſion to Thomas of Brotherton, appointing him marſhal of England.—Over it is written:

Litere R. Edwardi, conſtituentes Thomam de Brotherton, Comitem Nottingham, Mareſcallum Anglie.

"Letters of king Edward, conſtituting Thomas of Brotherton, earl of Nottingham, marſhal of England."

Edward the Second was a very unfortunate prince. His connections were ſuch as were not only very improper for a king, but extremely diſagreeable to his ſubjects in general, and in the end proved his ruin; for having provoked the peers to ſuch a degree, they univerſally roſe againſt him, and deprived him of his crown firſt, and afterwards of his life, and that in a cruel manner. It is true, his death was cauſed chiefly by the machinations of Iſabell his wife, Roger Mortimer earl of March, and the biſhop of Hereford.

"The queen (ſays Stow) taking it grievouſly that her huſband's life (which ſhe deadly hated) was prolonged, made her complaint to her ſchoolmaſter, ADAM de Orleton, feigning that ſhe had certaine dreams, the interpretation whereof ſhe miſliked; which, if they were true, ſhe feared, leſt if her huſband be at any time reſtored to his old dignity, that hee would burne her for a traytor, or condemne her to perpetuall bondage.—In like ſort the biſhop, being guilty in his own conſcience, ſtood in like feare.—The like feare alſo ſtroke the hearts of other for the ſame offence: wherefore it ſeemed good to many of great dignity and bloud, as well ſpiritual as temporall, both men and women, that all ſuch feare ſhould be taken away, deſireing his death; whereupon there were letters colourably written to the keepers of Edward, greatly blaming them, for looking ſo ſlenderly to the king, ſuffering him to have ſuch liberty, and nouriſhing him too delicately—

* This illumination is in a MS. in the Cotton library, and marked Nero, D. 6.

moreover, there is a privy motion made unto them, but yet in ſuch ſort, as it might ſeeme half done, that the death of Edward would not be miſliking to them, wether it were naturell or violent.—And in this point, the greate deceit of ſophiſters ſtood in force, ſet downe by the biſhop, who wrote thus:

Edvardum occidere nolite timere, bonum eſt.
" Kill Edward do not feare, it is a good thing."

Or thus:

" To ſeeke to ſhed king Edward's blood
" Refuſe,—to feare I count it good."

Which ſophiſtical ſaying is to be reſolved into two propoſitions, whereof the firſt, conſiſting of three words, to wit, Edvardum occidere nolite, " doe not kill king Edward," and the ſecond of other three, that is, timere bonum eſt, " to feare is a good thing," doe ſeem ſubtilly to diſwade from murthering the king; but the recievers of theſe letters, not ignorant of the writing, changed the meaning thereof to this ſence, Edvardum occidere nolite timere, " to kill king Edward do not feare," and afterwards theſe words, bonum eſt, " it is good:" ſo that they, being guilty, turned a good ſaying into evil.—And ſo the keepers, when they had received this letter, put the unfortunate king to a cruel death.

Thomas of Brotherton, who is alſo here repreſented, was the fifth ſon of king Edward the Firſt, by Margaret his ſecond wife. He was born June the firſt, A. D. 1300. He was earl of Norfolk (ſays Speed) and earl marſhal of England; which earldoms the laſt earl, Roger Bigod, having no iſſue at his death, left to the diſpoſition of the king.

This curious painting is drawn from the initial letter of the grant, and is richly emboſſed with gold, and elegantly coloured. The king ſits on a light red throne, dreſſed in a blue robe lined with ermine, his arms and his hoſe are red, and his ſhoes are a darkiſh brown. The armour of Thomas of Brotherton is a light blue, except the body, which is painted red, and the lion argent, and the joints of the armour at the elbows and knees, which are gold. The back ground is a deep ſea green; the letter is white, ſhaded with red, encloſed in a gold ſquare.

BRITISH MUSEUM



I. Strutt fec.

No. XV.

EDWARD THE THIRD, AND PRINCE EDWARD.

We have here exhibited the portraits of two of the moſt famous perſonages that our whole annals can boaſt of. To theſe noble heroes we owe the conqueſt of France, the monarch of which kingdom was taken priſoner, at Poictiers, by the proweſs of prince Edward (for his martial deeds ſirnamed the Black Prince) and brought in triumph through the ſtreets of London.—An Engliſhman muſt view this ancient delineation with the greateſt pleaſure, eſpecially when he recollects how much honour and conſequence they gave to their native realm.

King Edward is repreſented giving to his ſon, the Black Prince, the conquered provinces of France.—Over the grant is written,

Donatio principatus Acquitaniae, Franciae, per R. Edwardum, Edwardo Principi Walliae, filio ſuo.

"The donation of the principality of Aquitaine, in France, by king Edward, to Edward prince of Wales, his ſon."

The illuminator has very properly drawn theſe great men in their armour, the bodies of which are adorned with the royal arms of England, quartered with thoſe of France; which bearing was firſt adopted by this noble king.—Of king Edward we have another portrait in the courſe of the work, and the likeneſs of the face in both, may prove their being real portraits. It is alſo neceſſary to give ſome proof that the picture of the Black Prince is equally authentic.

This picture, like the foregoing, No. XIV. is drawn in the initial letter of the original grant, and is finiſhed with great care and labour.—In another MS. (viz. Domitianus, A. XVII. which is alſo in the Cottonian library) is a curious miſſal, formerly belonging to king Richard the Second (who was the ſon of Edward the Black Prince) and was his own maſs-book, uſed by him: it is ſaid to have been wrote for, and preſented to him in his infancy: it is moſt elegantly written, and beautifully illuminated, and contains ſeveral paintings very highly finiſhed, in one of which is a portrait of his father, preſenting him (on his knees) to Our Saviour and the bleſſed Virgin. The face,

face, the character, and the manner of the hair of prince Edward, are preciſely the ſame as in the illumination I have given, which ſhews they were either done from the life, or from ſome picture of him then extant.—I did not engrave the other painting of the Black Prince, becauſe, as the ſubject ſeems to be entirely allegorical, I might be therefore thought to break in on my propoſed hiſtorical ſeries; and it was the leſs neceſſary, as the illumination which I have copied is equally as well executed.

The colours of the above illumination are as follows: The king ſits on a throne of marble, ornamented with a frame of gold; the armour of both the king and prince is ſilver, done over with a kind of lacquer, except the joints at the knees and elbows, which are gold; the arms of England are painted on the bodies of their armour in the proper colours; the letter is white, ſhaded with blue and red, on an entire back ground of gold *.

* The original of this plate is to be found in Nero, D. VI. a MS. in the Cotton Library.

No. XVI.

BRITISH MUSEUM



No. XVI.

JOHN OF GAUNT, DUKE OF LANCASTER.

JOHN of Gaunt was the 4th ſon of Edward the Third: he was born at Gaunt, a chief town of Flanders, A. D. 1340. In his childhood he was created earl of Richmond, which title was afterwards recalled in, and beſtowed upon John duke of Britanny. He firſt married Blanch, daughter and ſole heir of Henry duke of Lancaſter (ſon of Edmund ſirnamed CROUCH BACK) in whoſe right he was firſt earl, and after duke of the ſame. By this lady he had iſſued Henry earl of Derby, after duke of Hereford, and laſtly king of England. Beſides the dukedom of Lancaſter, John of Gaunt was earl of Leiceſter, Derby and Lincoln, and high ſteward of England.—This prince is here delineated in the habit of high ſteward of England, examining the right, and granting the commiſſions of the offices claimed by the nobility at the coronation of Richard the Second.

This coronation was extremely grand and magnificent. Speed has copied an account of all the different claims then made, from the very MS. that contains the original of the preſent plate. I have given the following extract from that author, which includes as much of it as is neceſſary to explain the (above-mentioned) illumination:

"John, the king's eldeſt uncle, under the ſtile of John king of Caſtile and Leon, and duke of Lancaſter, by humble petition to the king, claimed to be now ſteward of England, in right of his earldome of Leiceſter; and, as he was duke of Lancaſter, to beare the king's chiefe ſword, called curtana; and, as earle of Lincolne, to cut and carve at the royall table before the king. His petitions being found juſt, were confirmed to him, and to his aſſignes, the two earles of Derby and Stafford, the firſt to beare the ſword, while the duke ſhould be buſied about other offices as ſteward, and the other to cut and carve. The duke then, in great eſtate, held this the king's high court of ſtewardſhip, in the Whitehall of the king's pallace at Weſtminſter, neere to the chappell of the ſaid palace, upon the Thurſday before the coronation, which was alſo upon a Thurſday. There Thomas of Woodſtocke, the king's uncle, was admitted to exerciſe the office of conſtable of

England, in right of his wife, one of the daughters and heires of Humfrey de Bohun, late earle of Hereford, and conſtable of England. Henry de Piercie* was, by the king's conſent and writ, authoriſed to exerciſe the place of marſhall of England for that time, ſaving to every one their right; for that, by reaſon of the time's ſhortneſſe, the claime which Margaret, daughter and heire to Thomas of Brotherton, late earle of Norfolke, and marſhall of England, laid thereunto, could not be diſcuſſed."—With various other claims of leſs conſequence, made at the ſame time; for which the reader is referred to Speed himſelf.

It is highly probable that the figure kneeling is Thomas of Woodſtock, high conſtable of England. This Thomas was the ſeventh and youngeſt ſon of Edward the Third, and brother to John of Gaunt.

He is dreſſed in dark blue and white; the figure kneeling is in dark blue and red; the ſeat a kind of pink, and the back ground red; the letter half blue, and half red, worked on with white, and blue corners, with a gold edge round the whole †.

* Or de Percy (ſo the name was originally written). PERCY is a town in Lower Normandy, where this great family had their place of reſidence before the Conqueſt.

† This is in Nero, D. vi.

BRITISH MUSEUM



THE two ſucceeding plates are taken from illuminations in a large MS. at Weſtminſter Abbey. The following is a conciſe account of the book itſelf:

"The book commonly called Liber Regalis, is a large and curious miſſal, which, by the arms emblazoned in it, ſeems to have been procured, and preſented to the church of Weſtminſter, by Nicholas Lytlington, who was abbot there from 1362 to 1386.

"Beſides the uſual calendar, rubric, and offices of thoſe times, it contains an exact ordinal of the ſervice and ceremonies then uſed at the coronation of the kings and queens-conſort; together with the chants and anthems performed on the occaſion. And the illumination prefixed to this ceremonial, bearing a near reſemblance to the portrait of Richard the Second, in the choir of Weſtminſter, renders it highly probable that this curious book was provided for the direction of the prelates and nobles who aſſiſted at that prince's coronation, July the 16th, 1377, and thence acquired the name of Liber Regalis.

"Note, In the catalogue of the Harleian MSS. No. 310-xiv. ſome particulars, touching the coronation of the kings and queens, are ſaid to have been collected out of a book called Liber Regalis, in the treaſury of the church of Weſtminſter; probably by Sir Simon D'Ewes, who made a large collection of MSS. relating to Engliſh hiſtory.

"It is likewiſe ſuppoſed that a copy of the above-mentioned ceremonial was taken from it while lord keeper Williams was dean of Weſtminſter, which may ſtill be in private hands."

No. XVII.

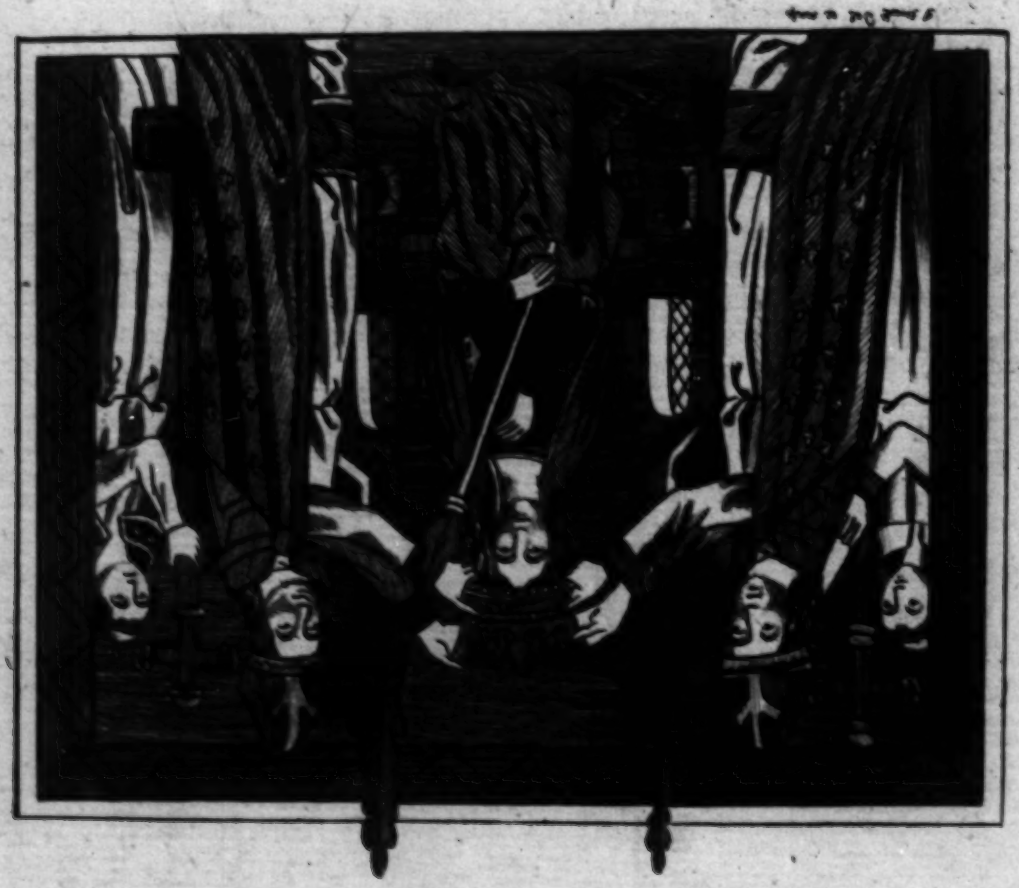
THE CORONATION OF RICHARD THE SECOND.

THIS prince, at the death of his grandfather, king Edward (which happened in the month of June, 1377) was but eleven years of age, and on the 16th of July, in the ſame year, was ſolemnly crowned king of England by Simon Sudbury, archbiſhop of Canterbury, aſſiſted by abbot Lytlington. The earl of Derby (afterwards king Henry IV.) bears the curtana.—See page 31.

"At this coronation (ſays Speed) Thomas of Woodſtocke, youngeſt ſon of deceaſed king Edward, was created earle of Buckingham, Thomas Mowbray earle of Nottingham, Guychard d'Angolem earl of Huntingdon, and Henry de Piercy earl of Northumberland.—Thus (adds he) the bountie of the young monarch imparted large rays of his imperiall ſplendour to theſe eminent perſons of his kingdome: howeſoever, theſe and like honours have not in our common wealth eyther alwayes beene fortunate to the receivers, or without repentance to the donors."

The king's robe is gold, his cloſe garment pink and gold flowers; the throne is a reddiſh brown; the biſhop at the right hand is in white, and a blue robe with gold flowers; the abbot at the left is alſo in white, a gold robe with white ſpots: the earl of Derby is habited in blue, with white hoſe and dark ſhoes; the attendant behind is in white; the croſs, croſier, mitres and other ornaments, as well as the back ground, are gold; the lighter colour of the frame red, the dark part blue.

BRITISH MUSEUM



No. XVIII.

THE CORONATION OF HIS QUEEN, ANNE OF BOHEMIA.

TAKE the following account of the ſame from Holingſhed:

" News came (ſays that author) that the lady Anne, ſiſter to the emperoure Wenſlaus, and fyanced wife to the kyng of England, was come to Caleis; wherupon the parliamente was prorogued till after Chriſtmaſs, that in the mean time marriage myghte be ſolemniſed, whyche was appointed after the Epiphanye: and forthwith great preparation was made to receyve the bryde, that ſhe myght be conveyed with all honour unto kyng's preſence.

" Suche as ſhoulde receyve hir at Dover, repayred thither, where, at hir landing, a marvellous and righte ſtraunge wonder happened; for ſhee was no ſooner out of hir ſhippe, and got to lande in ſafety with all hir companye, but that forthwith the water was ſo troubled and ſhaken, as the like thing had not in any man's remembrance ever bin hearde of: ſo that the ſhippe in which the appoynted queene came over, was terribly rent into pieces, and the reſidue ſo beaten one agaynſte another, that they were ſcattered heere and there, after a wonderfull manner. Before hir comyng to the citye of London, ſhee was met on Blackheath, by the mair and citizens of London, in moſt honourable wiſe, and ſo with greate triumph convey'd to Weſtminſter, where at the time appoynted, all the nobilitie of the realme being aſſembled, ſhee was joyned in marriage to the king, and crowned queene, by the archebyſhop of Caunterbury, with all the glory and honour that might be deviſed.

" There were alſo holden, for the more honour of the ſame marriage, ſolemne juſtes for certayne dayes together, in which, as well the Engliſhmen as the new queene's countrymen, ſhewed proofe of their manhoode and valiancie, wherby prayſe and commendation of knightly prowes was atchieved, not withoute domage of both the parties."

The queen's garment is blue; the robe gold, lined with ermine; the throne ſilver varniſhed: both the biſhops are in white, edged with gold; their robes are pink with red flowers, edged with gold; mitres, croſſes and the borders are gold: the attendants are white; back ground blue, and the frame gold.

This plate is from the ſame MS. with the foregoing.

BRITISH MUSEUM



No. XIX*.

KING RICHARD THE SECOND.

THIS prince is here repreſented as ſeated on his throne, ſurrounded by the different officers of the court, and receiving a book from a monk, intituled

Un pouze et ſimple epiſtze d'un vieil ſolitaize des Celeſtins de Pazis, adzeſſant a tzes excellent, et tzes puiſſant, tzes debonnaize, catholique, et tzes devoſt pzince Richazt, par la gzace de Dieu, Roy d'Angletezze, &c.—pour aucune confizmacion tele que de la bzape pair et amour fzatezнelle du dit Roy d'Angletezze, et du Chazles, par la gzace de Dieu, Roy de Fzance.

In Engliſh thus:

" A poor and ſimple epiſtle of an old ſolitary of the Celeſtins of Paris, addreſſed to the moſt excellent, and moſt powerful, moſt poliſhed, catholic, and moſt devout prince Richard, by the grace of God, king of England, &c.—for no other purpoſe than the confirmation of the true peace and fraternal love of the ſaid king of England and of Charles, by the grace of God, king of France."

I could not get any further intelligence concerning the author of this MS. but it is fairly written, and the picture is well finiſhed.

This illumination is very curious, on account of the extraordinary length of the [illegible] then worn at court. That they might not be troubleſome to the wearer when he walked abroad, they were faſtened up by means of a ſmall chain to the knee.

This truly ridiculous faſhion continued a long time in vogue. In the reign of Edward the Fourth (ſays Stow) it prevailed univerſally, ſo that thoſe whoſe finances would not allow them chains of gold and ſilver, had ſilken ſtrings ſtretch'd from the knee to the long point of the ſhoe. This enormity was at laſt taken into the conſideration of the parliament, and in the third year of Edward the Fourth it was enacted, that no men ſhould

* This illumination is in a MS. in the Royal library at the Britiſh Muſeum, and mark'd 20. B. 6.

wear

wear ſhoes, or boots, with pikes exceeding two inches in length. But this regulation was not quite effectual, for in the fifth year of the ſame prince we find it was proclaimed throughout the kingdom, that no man, of any degree whatſoever, ſhould wear any ſhoes or boots whoſe points exceeded two inches, upon pain of curſing by the clergy, beſides the forfeiture of twenty ſhillings. After this laſt act, we hear no more of them.

The king's robe is blue, lined with ermine; the throne is of a light ſtone colour, with the arms of England proper. The monk is dreſſed in a dark pink; his book is gold, the flag white with a red croſs, and the lamb gold. The figure behind the monk is dreſſed in a light blue. The nobleman at the right hand of the picture is in red and gold, the dark leg blue, the other white. The next figure has on a light pink robe, lined with white; his legs are red. The monk behind the throne is in blue, and the other figure is in a light fleſh-coloured robe: the pavement a light red, and the back ground blue and gold.

BRITISH MUSEUM



THIRTEEN of the following illuminations are taken from a curious MS. on vellum *, containing the hiſtory of the latter part of the reign of (that unfortunate monarch) king Richard the Second, beginning April the 25th, 1399, and ending upon the delivering up of Iſabel, the young queen of England, widow of Richard the Second, to the commiſſioners of her father, Charles the Sixth, king of France.

This book was written by Francis de la Marque, a French gentleman who was in the ſuit of the king during his troubles, and was formerly in the library of the count de Maine.

As the following explanations of theſe pictures are but ſhort, I refer the curious reader to Stow, in whoſe Chronicle he will find this latter part of the life and reign of Richard (beginning with his going to Ireland) word for word taken from this author: it appears alſo that Holingſhed made uſe of him; but neither of them make the leaſt mention of him.

The reverend Dr. Percy, in a MS. note which he has prefixed to the original book, ſpeaks of the illuminations in the following manner:

"The ſeveral illuminations contained in this book are extremely curious and valuable, not only for the exact diſplay of the dreſſes, &c. of the time, but for the finiſhed portraits of ſo many eminent characters as are preſerved in them."

No. XX.

THE author paying his reſpects to a Gaſcoigne knight (undoubtedly the ſame whom Holingſhed and Stow name Janico D'Artois) who, he tells us, requeſted him to go with him to England: he accordingly went with him from Paris to London, and thence ſet out for Ireland to attend king Richard the Second, who was newly gone over to ſubdue Mac Murrough, the great Iriſh rebel.

The author himſelf relates the matter as follows:

Cinq ſouꝛs devant le pꝛemier ſour de May,
Que chaſcun doit laiſſer dueil et eſmay,
Un chevalier que de bon cuer a may,
Moult doulcement,

* This MS. is in the Harleian library at the Britiſh Muſeum, and marked 1319.

Ye dit, amy, Je vous pzi chezement,
Qu'en Albion vueilliez ſojeulement
Avecques moy venir pzochainnement,
Ÿ vueil aler ?
Je reſpondi; monſeigneur, commander
Povez ſur moy;—Je ſui pzeſt d'encliner
Ma voulente a votze bon penſer,
Nen doubtez ja.
Le chevalier cent ſoiz me mezcia,
Diſant, fieze certes il convendza
Bein bziefk paztir,—car haſter nos fauldza
Soiez zeztains.
Ce fu en lan mil, quatze cens, un mains
Que de Pazis,—chaſcun de joie plains,
Nous paztiſines, chevanchant ſoirs et mains
Sans atazgier
Juſqua Londzes, la nous convint logier
Un Mezcredi, a heur de mangier;
La povoit on veoir maint chevalier
Faize depazt
De la Ville, car le bon Roy Richazt
Etoit pazti, &c.

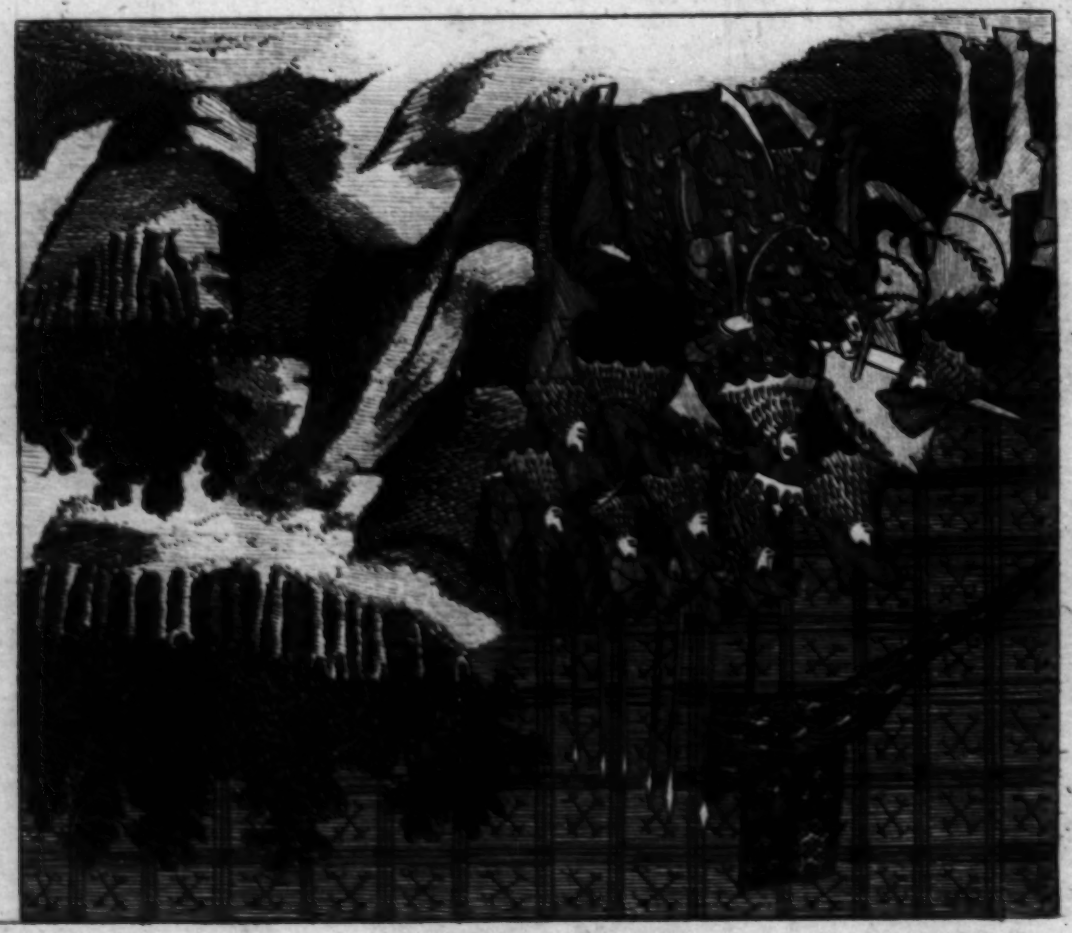
Which may be thus tranſlated:

"Five days before the firſt day of May, when every one ought to leave off mourning and grief, a knight, with great love towards me, ſaid ſoftly thus, "Friend, I earneſtly beſeech thee, if it pleaſe thee, to go joyfully with me directly to Britain."—I anſwered, "My lord, you may command me; I am ready, doubt not, to incline my will to your deſires."—The knight thanked me a hundred times, and ſaid, "Brother, it will be neceſſary for us to ſet off directly, for be certain we muſt be haſty."—It was in the year one thouſand four hundred, that one morning we ſet out joyfully from Paris, riding day and night, without delay, till we came to London, where we arrived on a Wedneſday at the hour of dinner; and there we ſaw many knights departing from thence, for the good king Richard was already ſet out."

The ſhowy luxurious habit of the knight deſerves attention. When the knights were not caſed in armour, they wore a dreſs that ſeems to have more than Aſiatic ſoftneſs and effeminacy.—He is habited in red and gold; the dark part of the ſleeve is blue, the light part white. The author is in green; the ground proper, and the back ground blue and gold in diamonds.

No. XXI.

BRITISH MUSEUM



No. XXI.

THE KNIGHTING OF HENRY, SON TO THE DUKE OF LANCASTER.

KING Richard being with his forces in Ireland, confers, with great marks of kindneſs, the order of knighthood on the ſon of Henry duke of Lancaſter and earl of Derby, then in baniſhment. This ſon was afterwards king Henry the Fifth.

The author ſays as follows:

En ce faiſant, le roy, qui les liepaȝs
Poȝte en blaſon, fiſt rens de toutes paȝs,
Faiȝe & tantoſt pavons & eſtandaȝs
En hault lever.
Apȝes fiſt, il de vȝay cuer, ſans amer,
Le filȝ au duc de Lanceaſtȝe mander,
Qui eſtoit bel & jeune bacheler,
Et avenant,
Et puis le fiſt chevalier, en diſant,
Mon beau couſin, ſoiez pȝeu et vaillant;
Deſoȝe maiȝ car pou avez vaillant
Sans conquerir.
Et pour le plus honnoȝer et chezir,
En accȝoiſſant ſon bien & ſon plaiſir
Affin telle, qu'il en euſt ſouvenir,
Plus longuement,
En fiſt d'autȝes viii. ou dix, &c.

"Whilſt this was doing, the king, [Richard] who bears in blazon the leopards *, cauſed pavons and ſtandards to be ſet on high, in every part of the field; after which, with kind heart, without bitterneſs, he commanded the ſon of the duke of Lancaſter, who was a fair young bachelor, to be brought before him, and there made him a knight, ſaying, "My fair couſin, be brave and valiant; for few are valiant without conquering." And that he might confer the greater honour upon

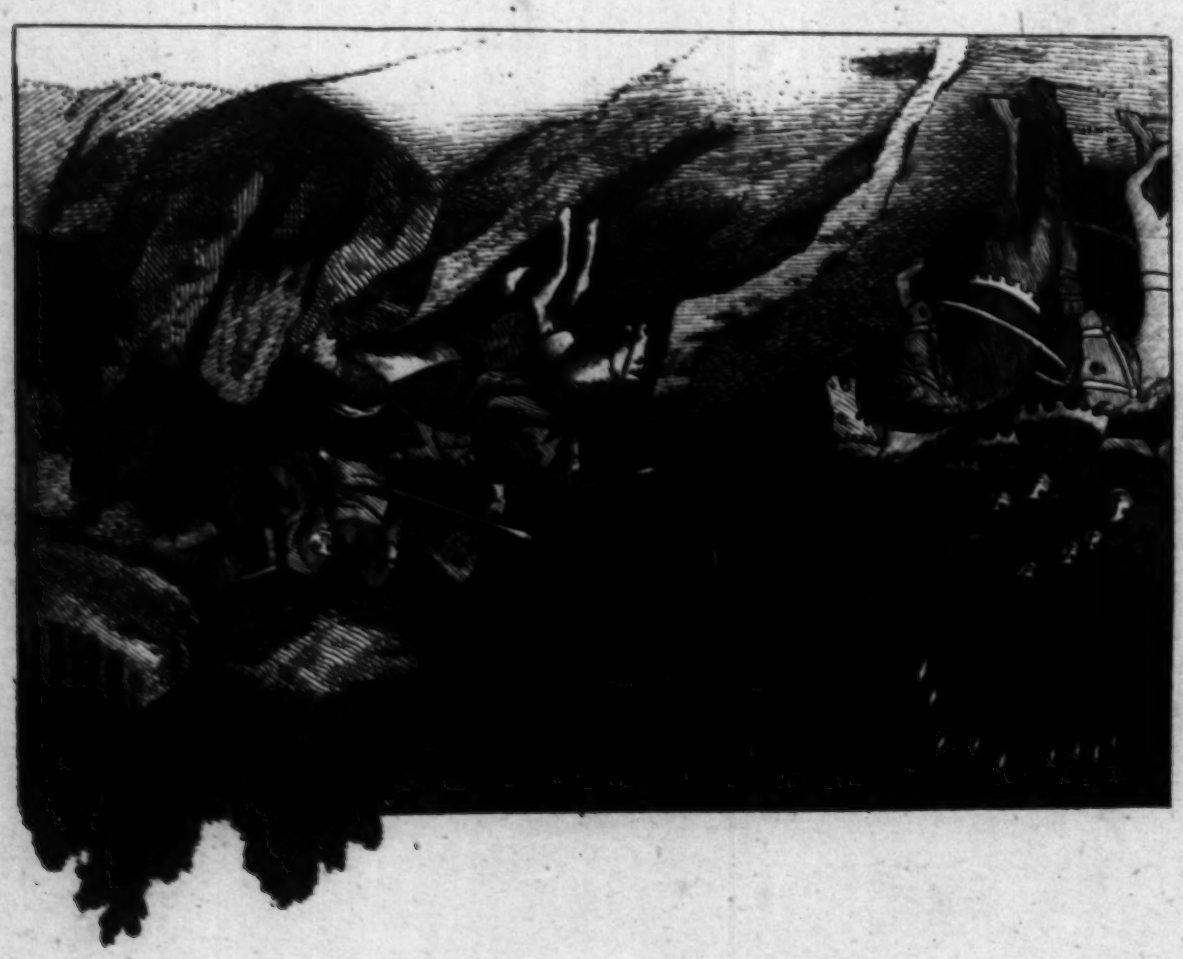
* Alluding to the arms of England, which were formerly three leopards.

him, and fix this pleaſure more laſtingly in his mind, he [the king] alſo made eight or ten more knights at the ſame time.

The king's garment, and the trappings of his horſe, are red and gold flowers; all the armour and helmets (in this, and through the whole of theſe thirteen illuminations) are of a lead colour. Prince Henry's garment is blue, and the figure behind the king is in blue, and the next to him is red; the trees and the ground proper; the back ground red, with gold ſtripes and flowers; the ſtandard (which is the arms of England) proper, and the ſtreamer blue and gold flowers.

From the ſame MS. as the former.

BRITISH MUSEUM



No. XXII.

INTERVIEW WITH MAC MURROUGH.

MAC MURROUGH (or, as the French author calls him, Maquemore) is drawn coming forth from between two woods, to meet Thomas Spencer, earl of Glouceſter, the king's commander in chief; upon which a conference enſues. The Iriſh are deſcribed as riding without ſaddle, ſtirrups, boots, &c.

The author gives the following curious deſcription of the appearance of Maquemore:

Entre deux bois, alles laing de lamer,
Maquemore, la montaigne avaler,
Up & Dirloiz; que pas ne ſcap nombrer
Pot foiſon.
Un cheval, ot ſans ſele ne arcon,
Qui lui avoit couſte, ce diſoiton,
Quatre cens vaches, tant eſtoit bel et bon;
Car pou d'argent
A on pais, pouvre comunment
Marchandent eulx a beſtes, ſeulment.
En deſcendant, couvoit ſi aſprement
Dua mon advis,
Oncques maiz jour de ma ve ne vis
Couvre ſitoſt lievre, cerf ne brevis,
N'autre beſte, pour certain la vous dis
Comme il faiſoit.
En ſa main dextre un dazde portoit
Grant & longue, de quoy moult bein gettoit.
Sa ſemblaunce ainſi comme il eſtoit
Veez pourtraite.

[Then comes the picture.]

Devant le boiz ———
——— la fuit l'aſſemblee fait
Pres d'un ruiſſel.

" Between two woods, at a diſtance from the ſea, Maquemore, taking the advantage of the mountains, was with his Iriſh; the number I cannot juſtly ſay. He had a horſe [on which he ſat] without ſtirrups or ſaddle, which coſt him, as it was ſaid, four hundred cows, it was ſo valuable; for in that country they have but little money, and merchandize only with beaſts, which they exchange. In deſcending [from the wood towards the king's hoſt] he rode ſo ſwiftly, that in all my life I never ſaw either hare, ſtag, or any other beaſt, able to keep pace with him. In his right hand he carried a great long dart, which he could uſe very dexterouſly. His appearance was as you may here ſee painted.—[Here comes in the picture.]—Before the wood, the aſſembly was made near to a little rivulet."

Mac Murrough has a light pink robe over his ſhoulder; and the figure next to him is in white, with a red cap; and the third figure is red, with a white cap. The middlemoſt figure of the ſoldiers is in red, and the other two in blue; the ground and trees proper, and the back ground blue and gold.

From the ſame MS. as No. XX.

BRITISH MUSEUM



No. XXIII.

THE ARCHBISHOP OF CANTERBURY PREACHING TO THE PEOPLE.

WHILE king Richard is in Ireland, he receives intelligence that Thomas Arundel, archbiſhop of Canterbury, had publicly preached of the great wrongs done to Henry duke of Lancaſter, and had produced a bull from Rome, promiſing Paradiſe to all that would aid him againſt his enemies.

The author ſpeaks as follows:

Et comment quant il arriva primer
En ſon pais, il fiſt aux gens prechier
L'archevelque de Cantorbie fier
Diſant, ainſi,
Mes bonnes gens, entendes tous ici;
Vous ſavez bien comment le Rop Henrp
A grant tort vorre ſeigneur Henrp,
Et ſans raiſon.
Et pource jap fait impetracion
Au ſaint Pere, qui eſt noſtre patron,
Que treſtous ceulx auront remiſſion
De leur pechiez,
De quop oncques ilz fuzent entachiez,
De puis l'eure qu'ilz fuzent baptiſier,
Qui lui aidezont tous certains enſoiez
Celle journee.
Et velenci la bulle ſeelle,
Que la Pappe de Rome la lovee
Pa envoie, & pour vous vous donne,
Mes bons amis, &c.

Which may be thus tranſlated:

"And now, when he [duke Henry] firſt arrived in his country, he cauſed the archbiſhop of Canterbury to preach to the people, ſaying, "My good friends, all of

of you who are here have heard of the evils which the king Richard * hath done to your lord Henry, and that without any reaſon. For this cauſe I have prayed to ſaint Peter, who is our patron, that all thoſe who ſhall aid the duke ſhall have ſpeedy pardon and remiſſion of all their ſins, which they may have committed from the hour of their baptiſm to the preſent time. And here behold the ſealed bull which the Pope of Rome hath ſent to me, my good friends, to confirm the ſame to you."

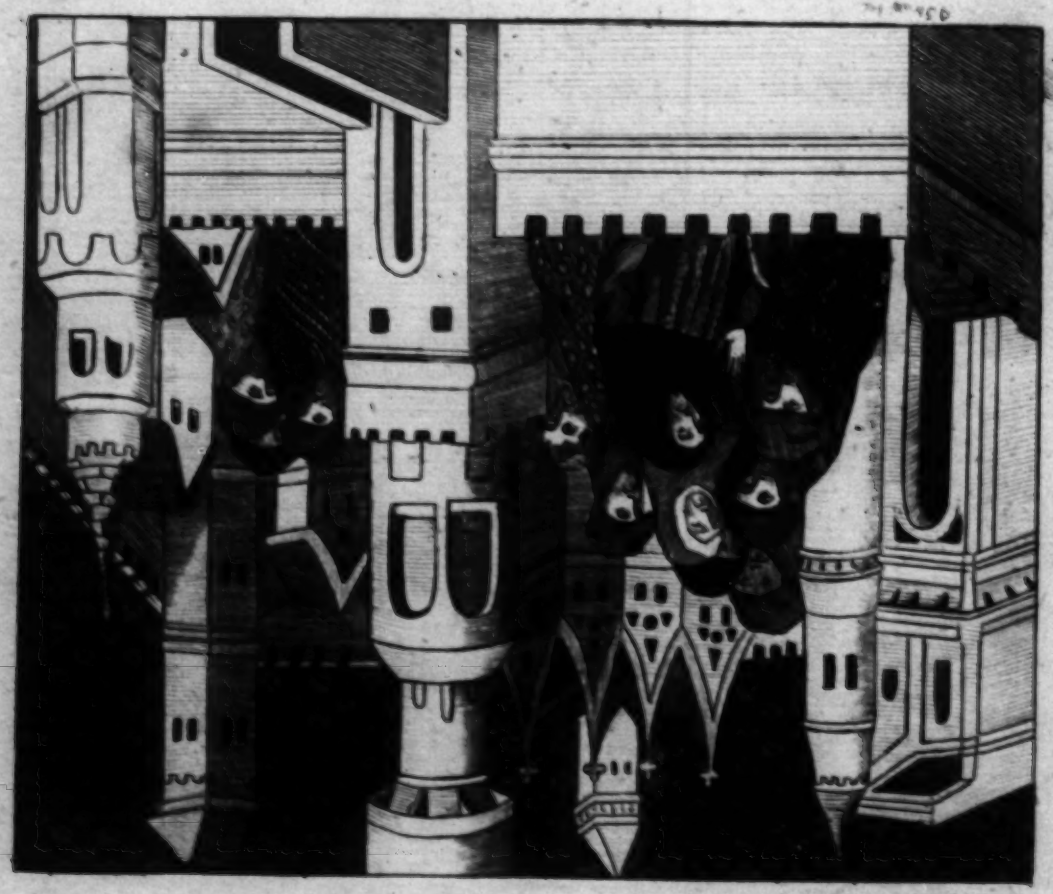
The archbiſhop's robe is red and gold, his mitre white and gold; the figure holding the croſs is in a lead colour: the firſt of the five ſitting front figures is in a light pink; the next blue, and his legs white; the next in purple, the next in red, and the laſt in green: the other figures are red and blue, the pulpit a light green, the cloth blue and gold, the ſeal to the bull red, the back ground blue and gold.

This is from the ſame MS. with No. XX.

* So it ſhould certainly be, though the French author has miſtakenly, in the ſecond verſe, wrote it "le Roy Henry," inſtead of "le Roy Richart," to whom it undoubtedly alludes.

No. XXIV.

BRITISH MUSEUM



No. XXIV.

KING RICHARD WITH HIS FRIENDS AT CONWAY.

KING Richard having landed at Milford Haven, is here drawn as conſulting with his friends at Conway caſtle. He ſeems to wear a prieſt's black cowl, probably by way of diſguiſe. The perſon (in blue) ſpeaking to the king, is John Montacute, earl of Saliſbury; the biſhop (above him) in a cowl, ſeems to be Merks, biſhop of Carliſle. In a ſeparate compartment to the right, are John Holland, duke of Exeter, the king's half-brother, and Thomas Holland, duke of Surrey, ſon to the king's other half-brother, Thomas Holland, earl of Kent, deceaſed.—The French author thus deſcribes the ſcene which he has here depicted:

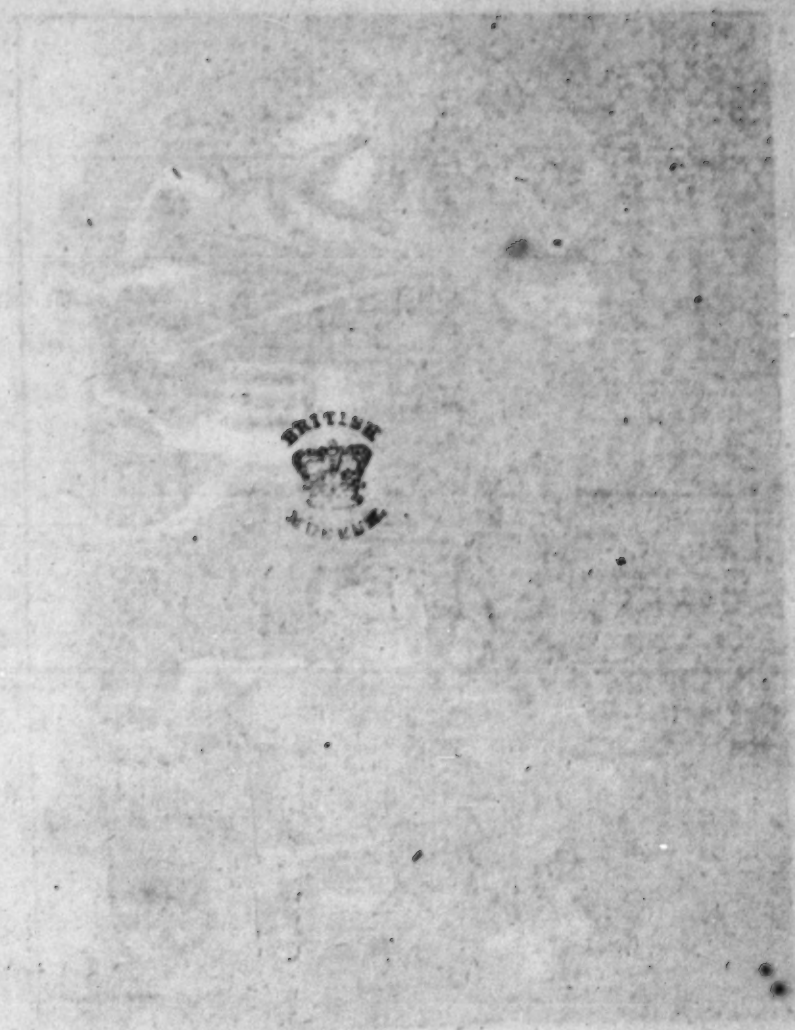
A l'aſſambler du Roy tantour,
En lieu de joie, p'at moult grant daulour,
Pleurs plains ſupirs n'y rent pas ſejour,
Gemirs ne dueil;
Certes ceſtoit grant pitie avoir dueil
Leur countenance & leur mortel acueil,
La conte avoit la face de ſon mueil
Deſconlouree,
Au Roy conta ſa dure deſtinee,
Et comment fait avoit ſon aſſemblee,
Quant deſcendu fu de la mer ſallee
En Engleterre.

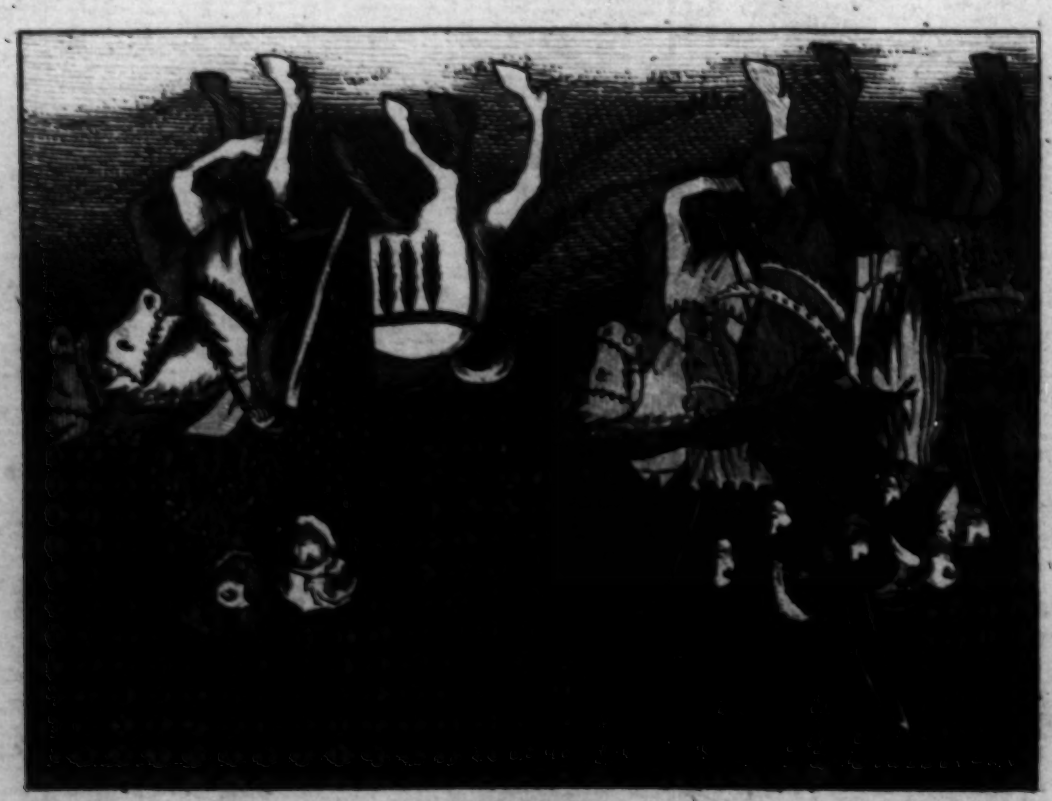
Something like this in Engliſh:

"The aſſembly round about the king, inſtead of being joyous, were full of grief, ſo that there was nothing but the mournful appearance of tears, complainings, ſighs, and groans; it was a very piteous ſight to ſee the anxiety and grief which was upon their countenances. The earl [of Saliſbury] appeared at beſt but diſconſolate, and to the king recounted his cruel deſtiny, and how he had gathered his hoſt, when he landed from the ſalt ſea into England, &c."

The king is habited in a red robe and black cowl; Saliſbury is in blue and gold; the biſhop behind the king is in a ſky blue cowl and dark pink robe; the figure at the king's right hand is in light pink and gold, and the other above him in red, with a blue cap. The figures in the other compartment are, the one in a dark blue and gold, and the other in a light red. The buildings of a ſtone colour, except the roofs, which are red; the back ground blue and gold.

From the ſame MS. as No. XX.





No. XXV.

THE EMBASSY OF KING RICHARD SENT TO THE DUKE OF LANCASTER.

THE king ſends the duke of Exeter and the duke of Surrey to the duke of Lancaſter at Cheſter, to confer with him, and come to an agreement to terminate their difference. He keeps only ſixteen perſons with him at Conway.

The author writes thus:

Pour enboiez debez le duc Henri,
Or advint il que par eulz fu choiſi
Le duc Derceſtre, car on euſt un faille
La atroubez;
Homme qui ſceuſt ſi ſagement parler,
Ne ungrant fait pronouncier & conter.
Avecques lui fiſt le bon Roy alez
Son beau couſin,
Qui eſtoit duc de Soudray. Le matin
Partirent, eulx du Roy le quel de fin
Cuer leur pria de abreger la chemin
Et de bein faire,
Et que tresbein lui comptent tout l'affaire
Que cy devant avez oy retraire;
Affin telle que de lui puiſſent traire
Accoſt ou pair.

Thus in Engliſh:

"The duke of Exeter was choſen [by the king] to be ſent to the duke Henry; for amongſt all his company there was none that could ſpeak more ſenſible, or ſet an important affair in a juſter light. With him the king alſo ſent his couſin, the duke of Surrey. They ſet forth in the morning, and the king earneſtly beſought them to be ſpeedy in their journey, and execute their commiſſion with all the care and diſpatch that they could; for he ſhould be very anxious to know whether peace or war was intended towards him."

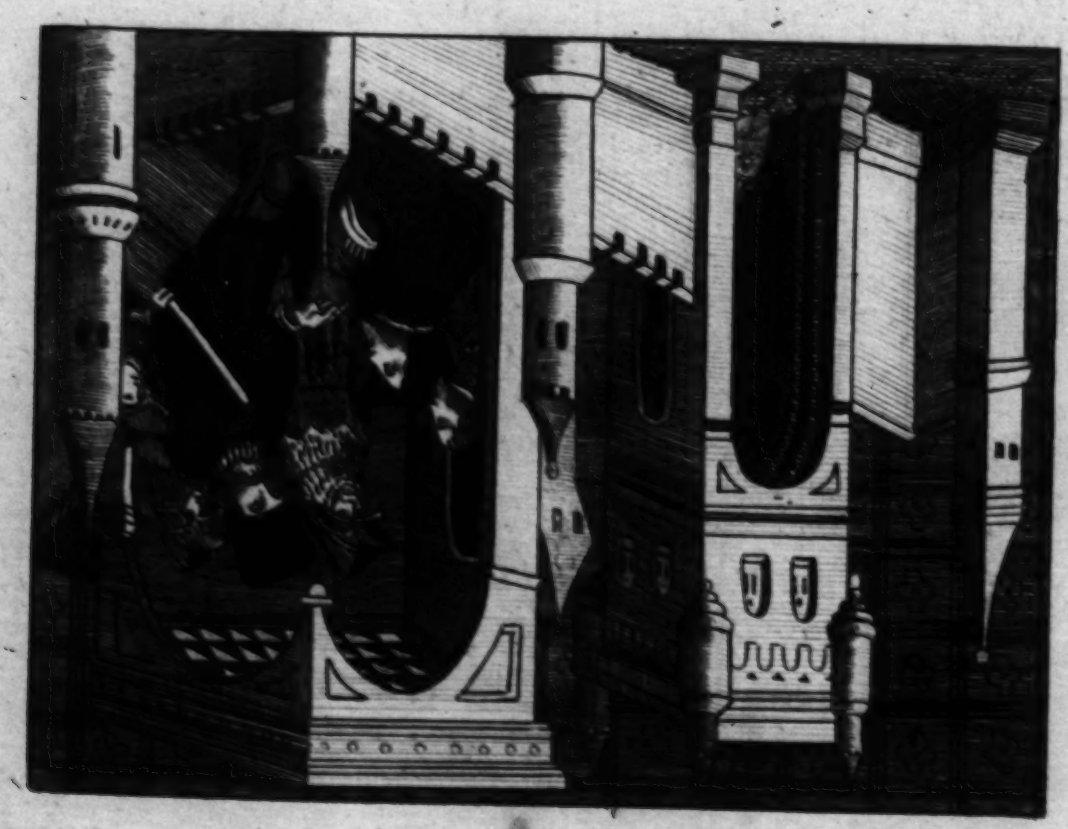
The chief figure is in blue and gold, with a red cap and black boots, and the trappings of his horſe are red; the other is in red and gold, and a blue cap, and black trappings; the horſes are of an amber-coloured brown. The principal figure of the attendants is in green (this is the author) and the two on either ſide of him in blue, with brown caps; and the light figure is in white, and a red cap. Ground proper, and back ground blue and gold.

From the ſame MS. as No. XX.

MVSEVM BRITAN NICVM

No. XXVI.

BRITISH MUSEUM



No. XXVI.

THE INTERVIEW WITH DUKE HENRY.

THE dukes of Exeter and of Surrey are introduced to the duke of Lancaſter, who is in black, being in mourning (I ſuppoſe) for the death of John of Gaunt, his father. Henry duke of Lancaſter only detains the duke of Exeter, who had married his ſiſter, but impriſons the duke of Surrey.

The original runs thus:

Au duc Henry fuzent menez le pas
Dzoit on chaſtel, qui fu fait acompas,
Au ceur en ot gzant joie & gzant ſoulas
Quant il les vit;
Tzes bonne chiezе par ſemblance leur fiſt;
Et puis apzes au duc Dercеſtzе dit,
Or ca beau fzezе ſans plus de contzе dit
De voz nouvelles,
Je vous ſupple, que vous me diez qu'elles,
Ils ſont beau fzezе.—Une ſont pas tzop belles,
Pour monſeigneur, ains ſont laides & felles,
Donc moult doulant.
Sui et mazzy et lozs lui va comptant
Tzeſſagement tout ce qu'cy devant,
Avez oy quant ilz furent pazlant
D'avec le Roy, &c.———

Le duc Henzy les fiſt en deux pazlie,
Avec lui fiſt ſon beau fzezе tenir,
La duc Dercеſtzе;
Et le bon duc de Souldzay fiſt il mettzе,
Et enfezmer ens ou chaſtel de Ceſtzе,
Qu'il y'a maint belle feneſtzе,
Et maint hault mur.

In Engliſh:

" And they directed their ſteps to the caſtle where duke Henry was, who rejoiced extremely when he ſaw them, and cauſed them to be feaſted with great pretended

amity. This done, he ſaid to the duke of Exeter, " I beſeech thee, fair brother, without the leaſt reſtraint, to tell me what news you bring."—[He anſwered] " It is what will not be very pleaſing to my lord, but, on the contrary, very diſtaſteful and unhappy."—Then he entered upon his diſcourſe in a moſt prudent manner, relating the reaſons for which he left the king," &c.

[And this he did in ſo plain and open a manner, and was ſeconded by Surrey ſo, that Henry was very angry, and proceeded to violence.]

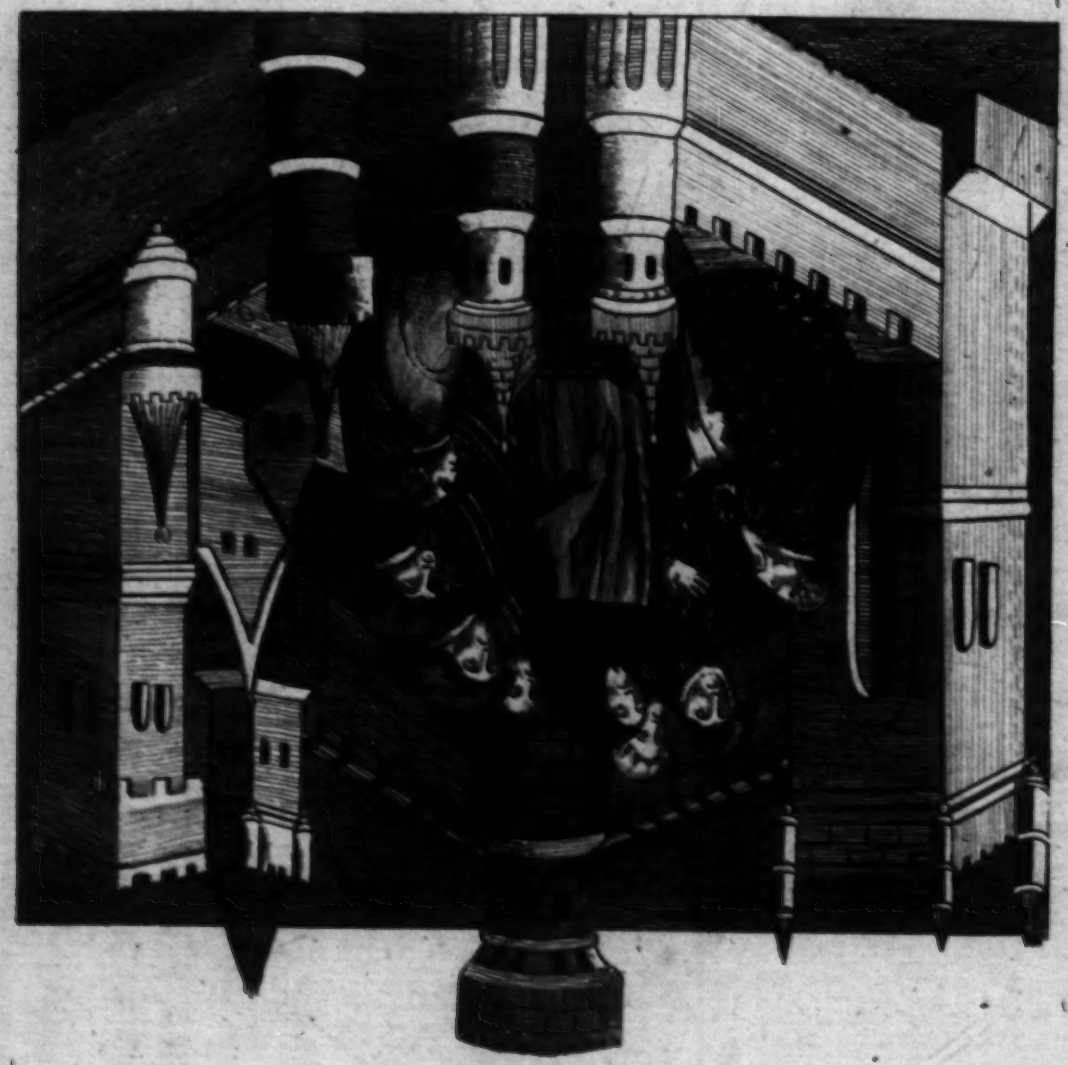
" The duke Henry ordered them to be parted, and his half-brother, the duke of Exeter, he cauſed to be kept with him; but the good duke of Surrey was ſhut up cloſely in the caſtle of Cheſter," &c.

Lancaſter is in black; the two dukes as before; the ſoldier by Lancaſter is in a light pink, with gold flowers; the buildings as before, except the roofs, which are blue; the back ground red, ſtriped with gold.

From the ſame MS. with No. XX.

No. XXVII.

BRITISH MUSEUM



No. XXVII.

INTERVIEW BETWEEN THE EARL OF NORTHUMBERLAND AND KING RICHARD.

THE earl of Northumberland (Henry Percy, firſt earl) comes from duke Henry to perſuade the king to go with him, and delivers his meſſage on his knees. The perſon by the king is the earl of Saliſbury. Northumberland plainly tells the king of the errors of his government, and promiſes him that the differences between him and the duke of Lancaſter ſhall be determined by parliament: this he offers to confirm by oath.

The author ſays:

Lors le conte monta
En un vaiſſel & leaue oultre paſſa,
Le roy Richart ens caſtel trouva,
Et avec lui
Trouva le conte de Salſebery,
Et leſueſque de Rezlille ainſi,
La diſt au roy—Sire, le duc Henry
Pacy tamis,
Afin qu'acort entre vous deux ſoit mis,
Et que ſoiez deſormaiz bons amis,
Sil vous plaiſt, ſire, & que ie ſoie ops,
Je vous dirap
Ce qu'il vous mande ne viens nen mentirap,
Se vous voulez eſtre bon juge & vrap,
Et reſtous ceulx, qui cy vous nommerap,
Faire venir
A certain jour, pour juſtice acomplir,
A Weſtmouſtre, le parlement ovir,
Que vous fezez entre vous deux tenir,
Par loyaulte;
Et que grant juge ſoit il reſtitue
D'engleterre, comme l'avoit eſte
Le duc ſon pere, & tout ſon parente,
Plus de cent ans.

In

In Engliſh thus:

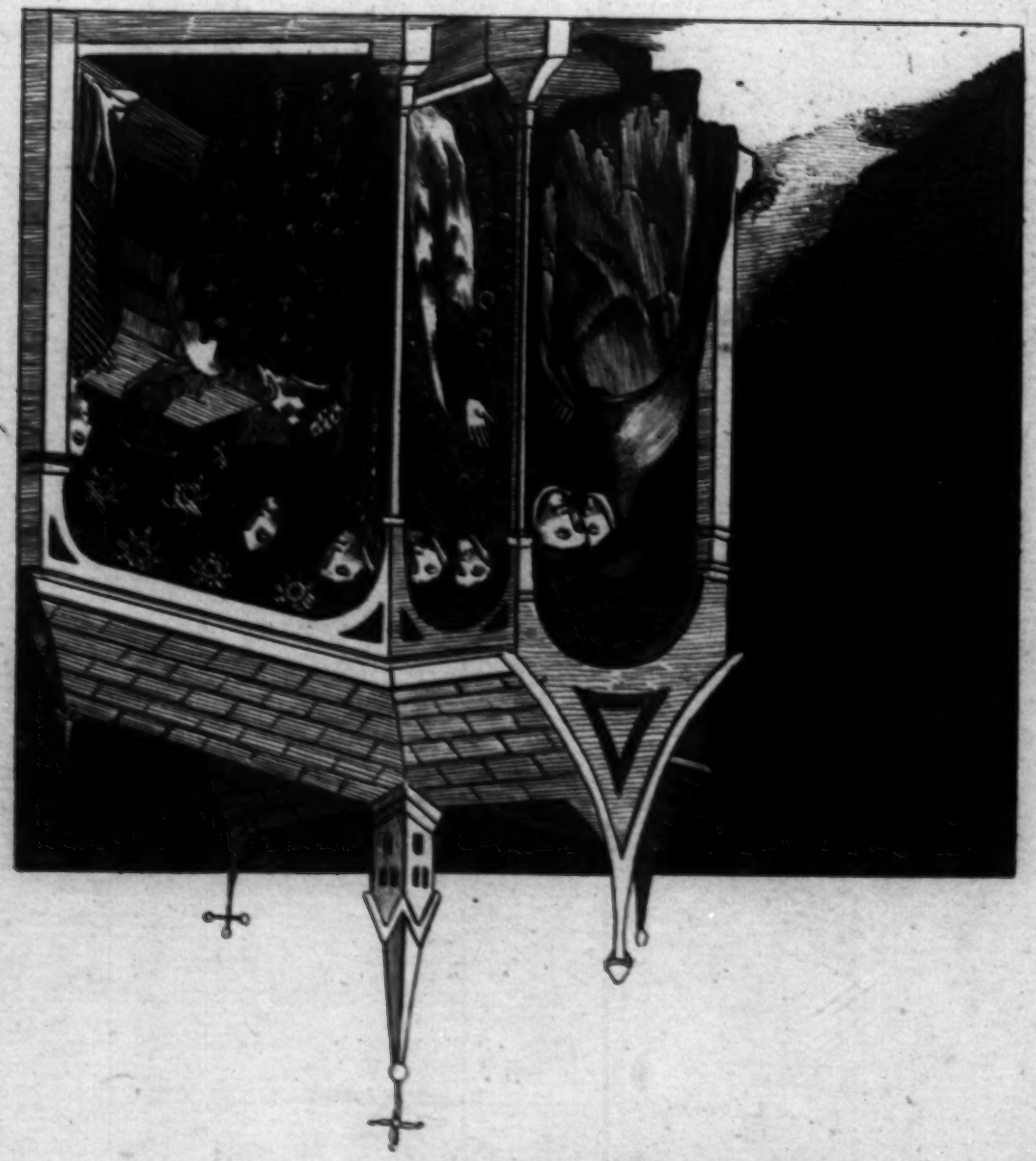
" The earl [of Northumberland] paſſed over the water in a little veſſel, and found king Richard in the caſtle, and with him the earl of Saliſbury, and the biſhop of Carliſle alſo. And he ſaid to the king, " Sire, the duke Henry hath ſent me, that I ſhould uſe my endeavour to make an accord between you and him, that henceforth you may be good friends, if it pleaſe you to hear me ſpeak what I am commanded without deceit.—If you will be a good and true judge, and ſpeedily cauſe thoſe to come ſome certain day to Weſtminſter, whom I ſhall name to you, that juſtice may be done between you two there, loyally, in the open parliament; and that the office of great judge [ſeneſchall, or high ſteward] of England ſhall be reſtored to duke Henry, which was held by the duke his father, and his anceſtors, more than one hundred years," &c.

Northumberland is in blue and gold; the king and Saliſbury as before; the ſmall figure in front is in a light pink, the next in blue, the next blue and gold, and the laſt green; the flat roofs red, and the turret tops blue; the back ground blue, flowered with gold.

From the ſame MS. with No. XX.

No. XXVIII.

BRITISH MUSEUM



No. XXVIII.

THE ACCORD BETWEEN THE EARL OF NORTHUMBERLAND AND KING RICHARD.

THE earl of Northumberland confirms by ſolemn oath, and by receiving the ſacrament, the truth of his preceding engagement, that the differences between the king and the duke of Lancaſter ſhall be determined in parliament: on which the king conſents to go with him.

The author writes as follows:

Lors reſpondi le conte, Mon ſeigneur,
Faites sacrez le corps noſtre ſeigneur,
Je juray qu'il n'a point de faveur,
Ence fait cy,
Et que le Duc le tenra tout ausi
Que la mavez or comter icy.
Chaſcun deulx la devotement or
Le meſſe dize.
Le counte alors sans, plus riens contredize,
Fiſt le serement, sur le corps noſtre Size.
Elas! le sanc lui devoit bein deschize,
Car le contraize
Savoir il bein non obſtant volt il faize
Leſerement, tel que moez retraize
Pour acomplir son volour, & par faize
Ce que promis
Avoit au duc, qu'il ot au roy tramis;
Ainsi fizent entreulx leur compromis,
L'un penſoit mal, & l'autre encores pis.

Which may be thus tranſlated:

"Then anſwered the earl [of Northumberland] "My lord, make holy the body of our Lord, and I will ſwear that I have ſpoke the truth in this matter, and that the duke [of Lancaſter] will perform all which I have declared."—Then both the king and the earl heard the maſs devoutly. The earl directly after, without the leaſt heſitation, made oath upon the body of our Lord.—Alas! his blood might

well run cold, when he knew that the oath was contrary to his intentions, and only taken the better to carry on his deſign, in order to perform the promiſe he had made to betray the king into the hands of the duke; for promiſes had paſſed between them, one of them thinking evilly, and the other ſtill worſe."

The figure behind the king is in blue and gold; the perſon with his hand lifted up is in red and gold, a blue ſleeve, and light linen; the figure without is in pink, and blue legs and feet, and the other diſcourſing with him is in blue and gold; the prieſt is in blue ſtriped with gold; the ſtep green, the cup gold, and the altar blue and gold; the ground proper, and the roof blue; back ground blue and gold. The king himſelf and Northumberland are habited as before.

BRITISH MUSEUM



No. XXIX.

THE KING BETRAYED.

As the king goes towards Cheſter, he finds a party of ſoldiers belonging to the earl of Northumberland placed in a valley, the earl (who had gone before) being at their head; who tells the king he had placed theſe men to guard him to Cheſter, as the country was all in arms, &c. The king, alarmed, offers to turn back; but the earl diſſuades him from a meaſure which would reflect diſhonour upon him, and prevails on him to take ſome refreſhment of bread and wine.

Juſqua la ville que la roche avaler,
A la quell batoit la haulte mer,
D'autre coſte on ne povoit paſſer,
Pour la rochaille;
Ainſi comunt paſſer vaille que vaille,
Du eſtre mort tout pazmy la bataille
Des gens du conte, qui fu azme de maille
Et bene vueil.

———

——— Ainſi pazlant nous comunt, approchier
Deulx ſi comme au trait d'un bon archier,
Lors le conte ſe vin, agenoillier
Treſtoit a terre,
Diſant au rop—Je vous aloie querre.
Pon droit ſeigneir, ne vous vueille diſpleire
Car le pays eſt es meu pour le guerre
Com vous ſavez,
Affin que meulx ſoiez aſſeurez.
Lors diſt le rop, ie fauſſe bein allez
Sans tant de gens qui ep mandez avez.

" They rode from the town till they came to the rock, which on one ſide was beat by the high ſea, and on the other there was no paſſage becauſe of the rock itſelf; ſo that when we had paſſed from valley to valley, we ſaw the people of the earl ranged in battle array, armed in coats of mail. ———

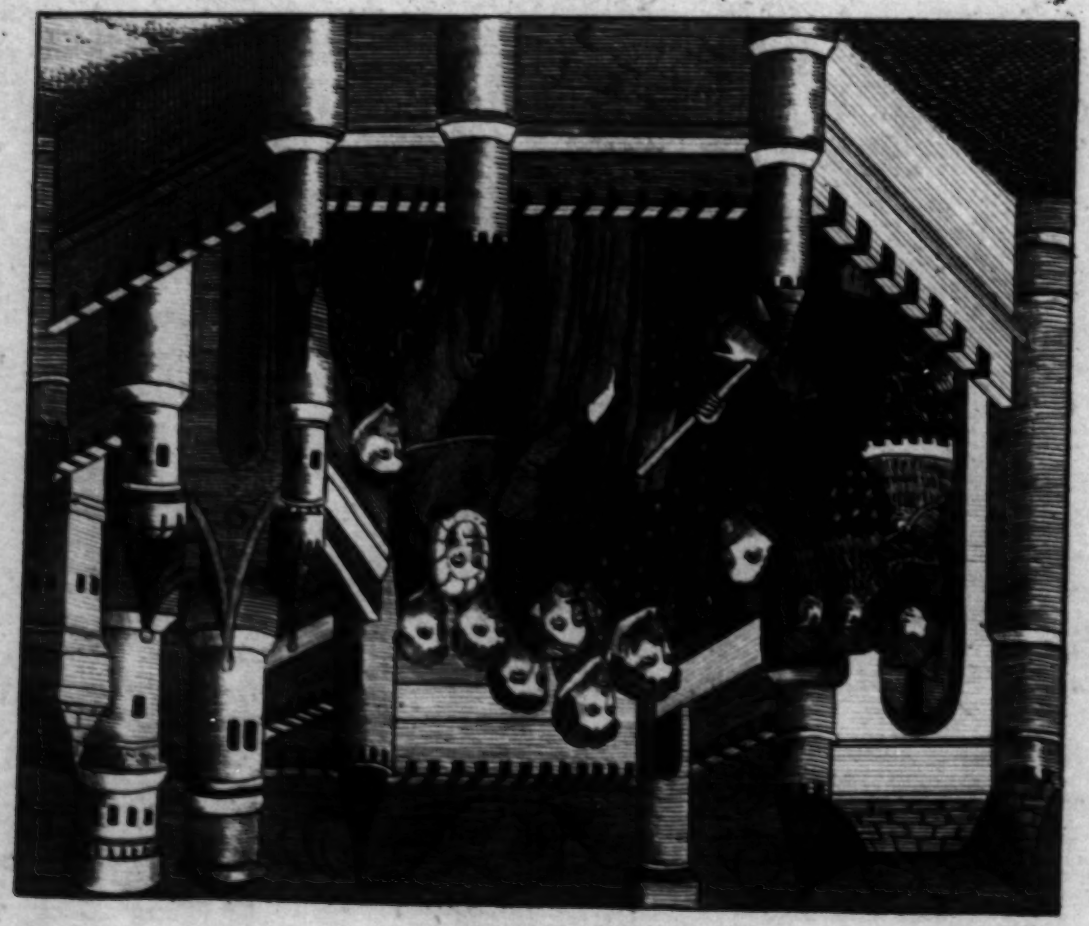
——— Thus ſpeaking amongſt ourſelves (ſays the author) we approached to them at the diſtance of about a bow ſhot, when the earl came, and fell upon his knees on the ground, ſaying to the king, "My true lord, be not diſpleaſed, for the country is up in arms, as you well know, and theſe men are for your better guard." —When the king ſaid [for he ſaw that he was betrayed] "I could well have went without ſo many people to attend upon me as you have here commanded."

The biſhop behind the king in a ſky-blue cowl; the figure at the king's right hand pink and gold, and a red cap; the firſt right-hand ſoldier blue and gold, the next red, and him behind in pink; the firſt ſoldier on the left a dark lead colour, the next pink, the next blue, and the laſt red; the rock and the ground dark green, back ground blue and red. The king himſelf as before; as is Northumberland, all except his armour, which is of an iron colour, as are all the armours.

From the ſame MS. as No. XX.

No. XXX.

BRITISH MUSEUM



No. XXX.

INTERVIEW BETWEEN THE DUKE OF LANCASTER AND KING RICHARD.

THE king being come to Flint caſtle, is reſpectfully ſaluted by the duke of Lancaſter, and there enſues a ſhort conference. To relate this the more exactly, the author (who was preſent) has put it into proſe. As this hiſtorical paſſage is extremely curious, I have given it in the author's own words, as follow:

Apres entra la duc en chaſtel, armé de toutes pieces excepte de bacinet, comme vous povez veoir en ceſte pitoire; lors fiſt on deſcendre le roy, qui avoit deſné en donion, & venir a l'encontre du duc Henry, le quel de ſi loing qu'il l'aviſa s'enclina aſſez bas a terre, et en approuchant l'un de l'autre il s'enclina le ſecond foiz, ſon chapel en ſa main. Et lors le roy oſta ſon chappeau, et parla primer, diſant en telle maniere:

"Beau couſin de Lancaſtre, vous ſoiez le tresbien venu."

Lors reſpondi le duc Henry, encline aſſes bas a terre,

"Mon ſeigneur, je ſui venu pluſtoiſt que vous ne m'avez mande; la raiſon pourquoy je le vous dirai.—La commune renommee de votre peuple ſi eſt telle, Que vous les avez, par l'eſpace de 20 ou 22 ans, tyete maubaiſement et tresrigoreuſement gouverнez, et tant qu'ilz, n'en ſont pas une content.—Mais ſ'il plaiſt a notre ſeigneur, je le vous aiderai a gouvernер meulx qu'il n'a eſte gouverne le temps paſſe."

Le roy Richart lui reſpondi alors,

"Beau couſin de Lancaſtre, puis qu'il vous plaiſt il nous plaiſt bien."

Et ſachiez de certain, que ce ſont le propres paroles qu'ils dirent eulx deux enſemble, &c.

Literally thus in Engliſh:

"After the duke entered the caſtle, armed at all points except the bacinet [helmet] as you may ſee in this ſtory. Then they cauſed the king to come down, who had dined in the Keep, that he might meet the duke Henry, who, as far as he ſaw the king, bowed very low to the ground, and as he approached, he bowed the ſecond

time, with his cap in his hand. Then the king put off his hood, and ſpake firſt, ſaying in this manner:

" Fair couſin of Lancaſter, you are very welcome."

Then anſwered the duke Henry, bowing very low to the ground,

" My lord, I am come ſooner than you commanded me; the reaſon why I will tell you.—The common fame of your people is this, That you have, for the ſpace of 20 or 22 years, treated them ſo evilly, and ſo very rigourouſly governed them, that there is not one of them contented.—But if it pleaſe my lord, I will aid you to govern them better than they have been governed in time paſt."

Then the king Richard anſwered,

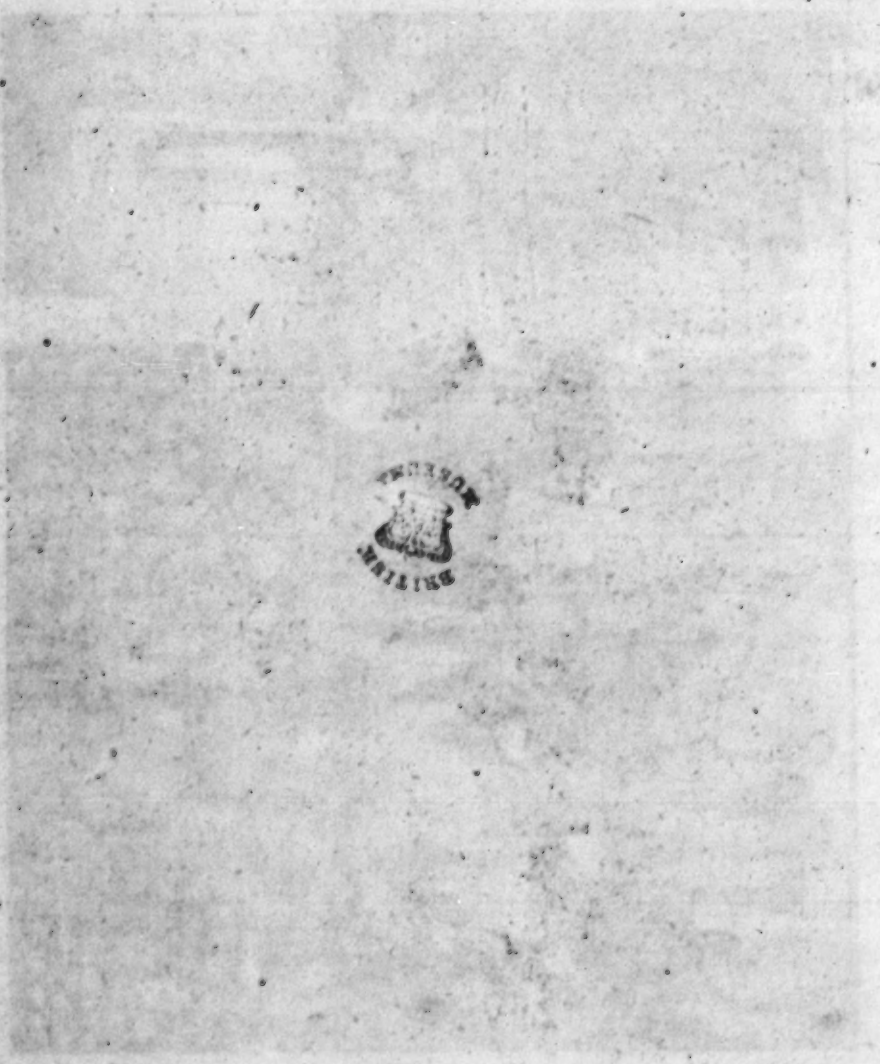
" Fair couſin of Lancaſter, ſince it pleaſes you, it pleaſes us well."

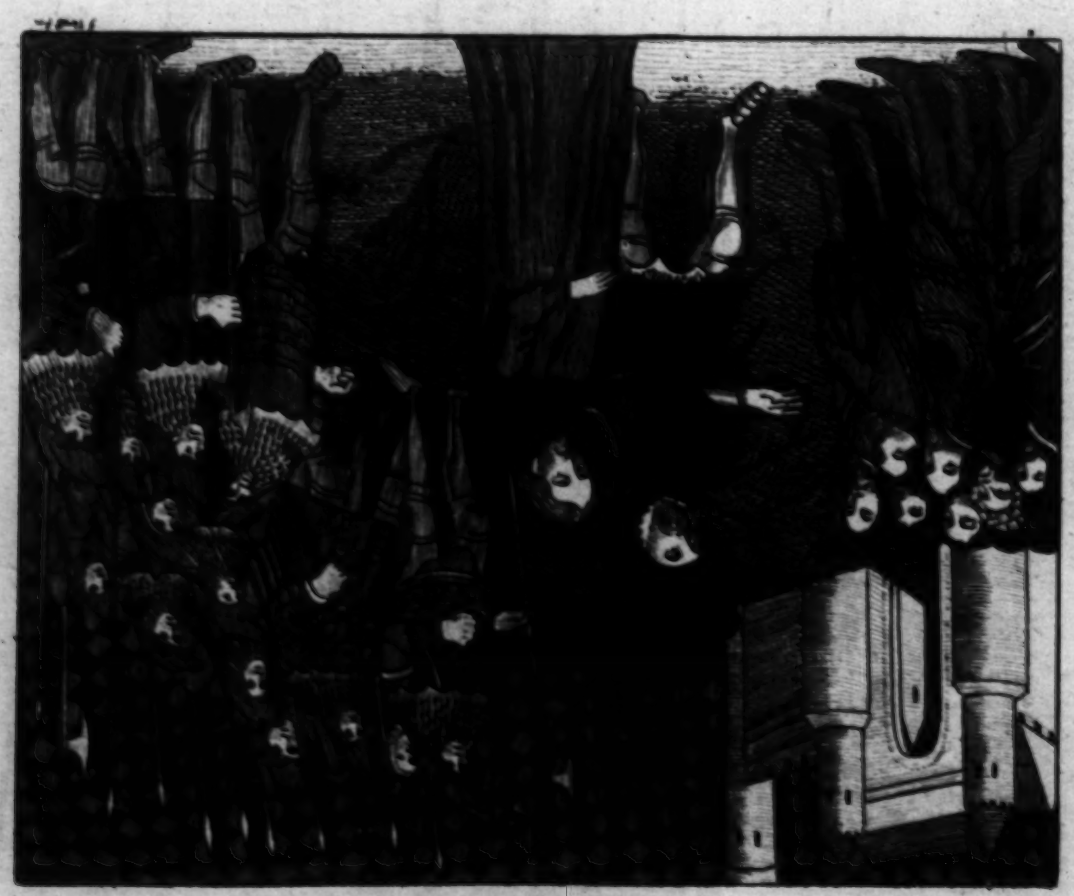
And know for certain, that theſe are the very words which were ſaid by thoſe two together."

The earl of Saliſbury is at the king's right hand; Merks, biſhop of Carliſle, at his left.

The biſhop is in a ſky blue robe, and pink cowl; the figure next him, at his left, blue and gold; firſt ſoldier behind Lancaſter pink, next red; the roofs of the houſes blue, and the turret red; the back ground is red, with gold flouriſhes. The king, Lancaſter and Saliſbury, as before.

This is from the ſame MS. as No. XX.





No. XXXI.

KING RICHARD CONVEYED TO LONDON.

THE duke of Lancaſter leads king Richard into London: they are met by the citizens.—The French author gives the following account of this meeting:

Quant il aꝑrouche a 5 ou 6 mile ꝑres de la ville de Londres, le maire, acompaigne de grant quantite de communes, ordonnez, & veſtus chaſcun meſtier, par ſoy de divers draps, vopez & arrivez vindrent a l'encontre de duc Henry; a grant quantite d'inſtrumens & de trompetes demenant, grant joie & grant conſolacion. —Et la portoit on leſpee devant la dit maire, comme devant le roy, a l'aſſemble le ſalutrent, et le duc Henry apres, au qu'el ilz firent trop plus grant reverence qu'il n'avoient fait au roy, criant en leur language, d'une hault voix et eſpouventable, "Vive le bon duc de Lancaſtre!" Et diſoit l'un a l'autre, "Que Dieux leur avoit montre beau miracle, quant il lur avoit envoie le dit duc; et comment il avoit conquis tout le royaume d'Engletezre en moins d'un mops; et que bein devoit eſtre roy, qui ainſi s'avoit conquerir." Et en leoient et graciaent notre Seigneur moult devotement, diſant, "Que eſtoit ſa voulente et que autrement, ne l'euſt il peu avoir fait." Encores, diſoient les foles et incredules gens, qu'il conquerroit une des grans parties du mond, et le comparoient deſia a Alixandre le Grant. Ainſi diſant et monopolant.—Aꝑroucherent de la ville ſicomme a deux mile, et la s'aſſeſta tout l'oſt d'une partie & d'autre; lors diſt le duc Henry, mult hault, aux communes de la dit ville, "Beaux ſeigneurs, verp vorre roy! regardez que vous en volez faire." Et ils reſpondirent, a haute voix, "Nous volez qu'l ſoit mene a Weſtmonſtre."—Et ainſi le duc Henry delivra ſon droit ſeigneur au turbe de Londres, afin telle que s'ils le faiſoient mourir, qu'il peuſt dire, "Je ſui innocent de ce fait icy."———

— Ainſi eumenerent les comunes & le turbe de Londres leur roy a Weſmonſtre, et la duc tourna au tour de la ville.

In Engliſh:

"When they approached within 5 or 6 miles of the city of London, the mayor, accompanied with a great number of the common people, all in order, and habited every one according to his trade, with divers flags, came thus far to meet the duke Henry; with them they had many various inſtruments of muſic and trumpets, rejoicing exceedingly. And before the ſaid mayor they carried a ſword, in like manner as is done before the king. When the aſſembly were arrived they ſaluted the king,

king, and after him the duke Henry, to whom they paid a greater reverence than they had done to the king, crying aloud in their language, in a tumultous manner, "Long live the good duke of Lancaſter!" And then they ſaid one to another, "This is a fair miracle which God had ſhown to them, in ſending the aforeſaid duke; and how he had conquered all England in leſs than the ſpace of one month; and that he ought ſurely to be king, who ſo well knew how to conquer." And then they thanked our Lord very devoutly, ſaying, "That it was his will that theſe things ſhould be ſo, or elſe they could not have been done." And again, theſe fooliſh and credulous people ſaid, that he had conquered a great part of the world, and compared him with Alexander the Great. In this manner talked they and boaſted. —As they came near the city, at the diſtance of about two miles, all of them made a ſtop, as well one part as the other; and then duke Henry ſpake aloud to the common people of the ſaid city, ſaying, "Good people, behold here your king! ſee what you will do with him." And they anſwered with loud voices, "We will have him led to Weſtminſter."—And ſo duke Henry delivered his true lord to the common people and mob of London, that if in the end they ſhould put him to death, he might ſay, "I am innocent of this deed."———

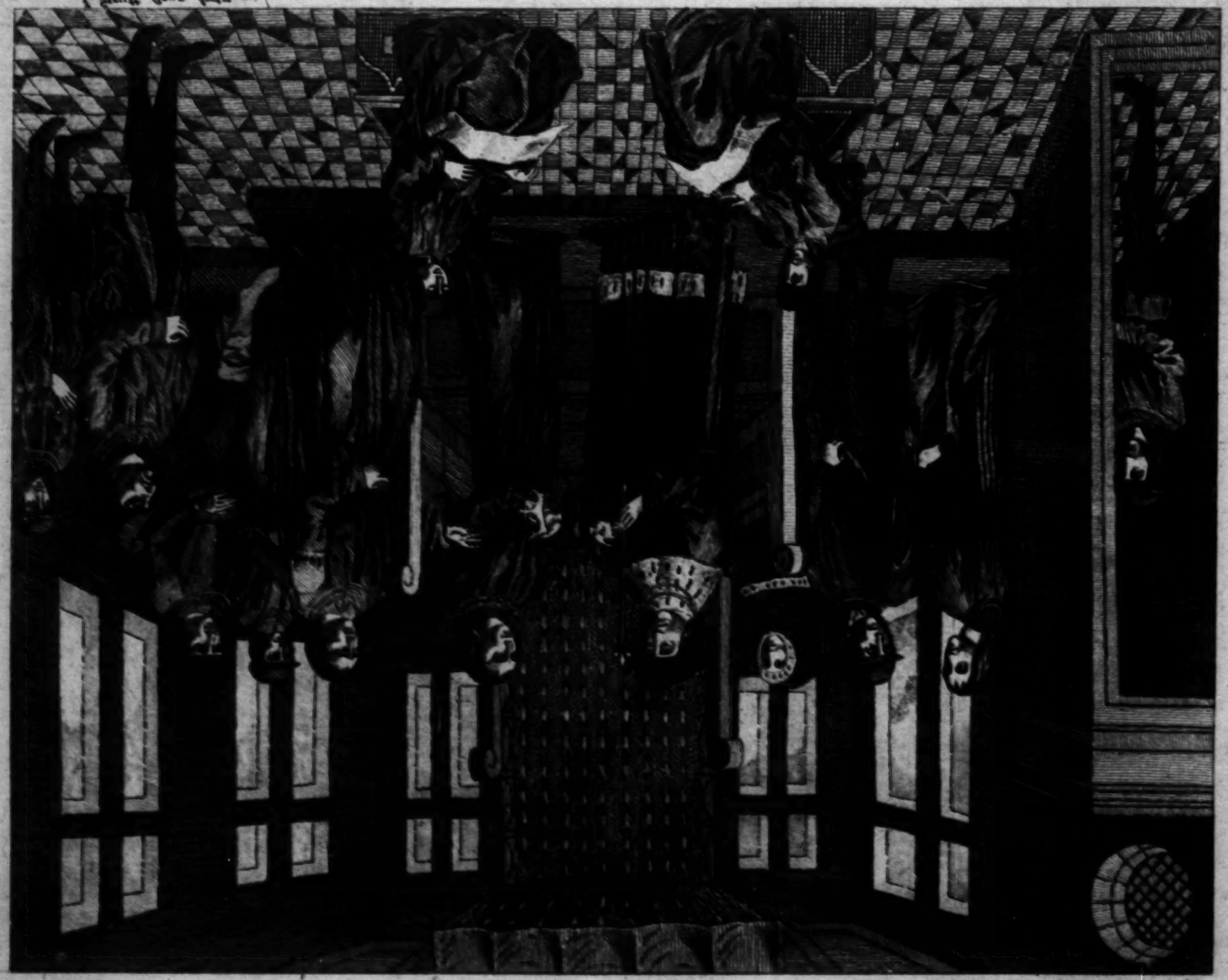
—And ſo the commons and mob of London conducted their king to Weſtminſter, and the duke turned to the tower of the city."

The principal citizen is in pink, and his hoſe are green; the figure before him is in green, him behind in red, and the next to him in blue; the firſt (right hand) ſoldier is in a deep lead colour, the next in blue, and the third in lead colour; the firſt of the two that appear above is in pink and gold, and the next red and gold: the ground proper; the roof of the building is red, and the back ground blue and gold.

From the ſame MS. as No. XX.

No. XXXII.

BRITISH MUSEUM



No. XXXII.

KING RICHARD RESIGNS HIS CROWN AND STATE.

THIS plate is copied from an illumination found in an old tranſcript of Froiſart's chronicle, in the Royal Library, which ſeems, by the hand, to have been written towards the latter end of the reign of Henry the Sixth. The original is done with good taſte (conſidering the poor ſtate of the art at that time) and is well finiſhed. Great pains appears to have been taken with the faces in particular, which may juſtly lead one to conclude that they were done from ſomething of authority, though they are not quite ſo ancient as the point of hiſtory they are deſigned to illuſtrate.

The preſent plate before us repreſents king Richard the Second in his royal robes, reſigning his crown and ſcepter into the hands of Henry duke of Lancaſter, who received them with much pretended diffidence and humility. The perſons preſent at this reſignation were, Thomas Arundel, archbiſhop of Canterbury; Richard Scrope, archbiſhop of York; John, biſhop of Hereford; Henry, earl of Northumberland; Ralph Nevil, earl of Weſtmorland; Thomas, lord Berkley; William, abbot of Weſtminſter; John, prior of Canterbury; William Thyrning, Hugh Burnell, Thomas Erpingham, and Thomas Grey, knights; John Markham, juſtice; Thomas Stow and John Burbage, doctors of civil law; Thomas Ferely and Denis Lopeham, public notaries.

This ſcene was tranſacted at the king's lodgings, he being then a priſoner in the tower of London.—See a full account of the whole ceremony in Holingſhead's Chronicle.

This being the end of Lancaſter's ambition, unfortunate Richard was deprived of his dignity, and ſhortly after of his life. This prince was uncommonly imprudent in his conduct; however, he wanted not his flatterers.—The French author, to whom we are indebted for ſo many of the foregoing plates, is very laviſh in his encomiums upon this unhappy man; and, after having deſcribed his amiable qualities and accompliſhments, he mentions his genius for poetry, which I believe has eſcaped all other hiſtorians. His words are

Et ſi fais oit balades & chancons,
Rondeaulx & laiz,
Tres bein & bel.———

" And he alſo made ballads and ſongs, rondeaus and poems, fairly and well."

The king's robe is a deep blue, and his cloſe coat a deepiſh pink: Lancaſter is in a deep pink: the figure behind him is in blue, with yellow ſleeves and cape: that behind is in pink; and the man with a boot is in green, with red ſleeves and blue hoſe; his boot is yellow, and his cap is green: the figure in front is in pink, blue hoſe and a red cap; and that behind has a blue cap, pink coat and red hoſe: both the figures with the rolls are in pink, ſitting on green benches: the figure in the cowl (next the king) is in purple, and the next is in a dark blue looſe coat and purple hoſe, with a green cap; the other figure (diſcourſing with him) is in red; and the figure in the door-way has on a pink coat and red hoſe. The whole of the room, throne, and the ſtep, are green; the ſky through the windows blue, and the canopy and hangings to the throne red and gold; the pavement is light and dark red; the crown, ſcepter, collars, &c. are gold.

The MS. from which this is taken, is marked 18 E. 2.


BRITISH
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No. XXXIII.

THE PARLIAMENT IN WHICH LANCASTER WAS ELECTED KING.

A Representation of the parliament in which Richard's reſignation of the crown was declared, and the duke of Lancaſter recognized for king: the ſpiritual lords ſit on the right hand of the throne, the temporal lords (knights, &c.) on the left: Lancaſter is in black behind.—Their particular perſons may be known from the following quotation from the author:

Anſi ſizent leur aſſamblee,
Qui eſtoit de mal enpenſee,
A Wemonſtze, hoꝛs la ville,
Qui eſtoit ſon ſzeze geꝛmain;
De ce faiꝛ au ſoin et au main
Avoient tous gꝛant voulente.
Apꝛes, eſtoit de ce caſte,
Un autꝛe, qui ot non le maꝛquis,
Seigneur eſtoit de gꝛant pais
Et puis, le conte D'aꝛondel,
Qui eſt aſſez ſune et pſnel.
Apꝛes de Noꝛnic le conte
De fu pas oublie ou compte
Aulli, ne fu'cil de la Maꝛche.
Apꝛes pot d'une, autꝛe Maꝛche,
Un qui fu conte de Stanfoꝛd,
Le quel n'aimoit pas la concoꝛde
De ſon ſeigneur le roy Riꝯhaꝛt.
Encor, ſeoit de ceſte paꝛt,
Un qui ſuop aſes nommer
Conte de Panchꝛac et Ber;
Et tout au plus pꝛes de celp
S'iſt le conte de Salſeberp,
Qui fu lopal juſqua la fin,
Quant ama le roy de cuer fin.
Le conte Dumeſtal p fu,
Si comme je lap entendu,
Tous autꝛes contes et ſeigneuꝛs,
Et du ropaume les gꝛeigneuꝛs;
Eſtoient a celle aſſemblee
Aians voulente et penſee

And afterwards,

Entour le dit ſiege aſez pꝛes
Eſtoient les pꝛelas aſſis,
De quop il p avoit plus de ſis,
D'autꝛe coſte toute les ſeigneuꝛs,
Gꝛans mopens petiz et meneuꝛs,
Aſſiz par oꝛdonnance belle,
Oneques n'op paꝛler de telle:

Pꝛemiezs ſeoit le duc Henꝛp,
Et puis tout au plus pꝛes de lp
Le duc Dioꝛt, ſon beau couſin,
Qui n'avoit pas le cuer tꝛop fin
Uezs ſon nepuou la rop Richaꝛt.
Apꝛes, de ceſte meſme paꝛt,
Le duc Daumaꝛle ſe ſeoit,
Qui filz a duc Dioꝛt eſtoit;
Et puis le bon duc de Souldꝛap,
Qui fu touſjouꝛs lopal et vꝛap.
Apꝛes ſeoit le duc Dexceſtze,
Qui ne devoit pas ſapeuꝛ eſtze,
Car il veoit devant lp faize
La paꝛeil pour le rop deſfaire,

Deſlize la un autze rop.
La eſtoient, par bel avop,
Le conte de Nozthombezlant,
Et le conte de Weſtmezlant.
Toute jour en eſtant ſans ſoir,
Et pour mieulx faize leur devoir
Sa genoilloient moult ſouvent;
Je ne ſap pouzquop, ne comment.

In Engliſh:

"And they made their evil-minded aſſembly at Weſtminſter, without the city —Round about near the throne ſat the prelates, and on the other ſide were all the nobles of the land, from the greateſt to the leaſt, ſeated in juſt order, as I ſhall proceed to ſhow:

Firſt ſat duke Henry, and cloſe to him the duke of York, his couſin, whoſe heart was not faithful to his nephew Richard. After him, on the ſame ſide, ſat the duke of Aumarle, the ſon of the duke of York; and alſo the good duke of Surrey, who was always true and loyal. After him ſat the duke of Exeter, who had no cauſe of joy, becauſe they were there making the neceſſary preparations to dethrone the king, who was his brother-in-law; for the people were all of them reſolved upon this act. After him, on the ſame ſide, ſat another who bore the name of marquis, a lord of great poſſeſſion alſo, the earl of Arundel, a fair young man. After him the earl of Norwich ought not to be forgot, nor him of March. Beſides theſe, there was another called the earl of Stamford, who ſought not the peace of his lord king Richard. Again, upon that ſame ſide, I ought to name the earl of Pembroke and Bury; and cloſe to him ſat the earl of Saliſbury, who was loyal to the laſt, and loved the king with a faithful heart. The earl of Dunſtable was alſo there, as I heard, as well as all the other earls and lords; the chief of the realm; and they were met in this aſſembly with the thought and deſire to ſet up another king.—With them, and moved by the ſame deſire, was the earl of Northumberland, and the earl of Weſtmorland. Theſe two continued all the time without being ſeated, and, the better to expreſs their duty, were often kneeling; but I know not in what manner, or to what purpoſe."——The biſhops are not named.

The throne is red and gold; Lancaſter as before in No. XXXI. The figure next him is all in gold; the next to him is in blue, and a brown cap; and the next red and gold flowers, with a blue cap; the next in purple and gold, and a green cap and red feet: the ſtep is blue. The earl of Northumberland (ſtanding on the right) is in blue and gold, lined with white, and red ſleeves; the earl of Weſtmorland (on the left) is in green. The biſhop next the throne is in black, and a brown cowl; the next ſky blue; the next deep blue; the next red; and the next deep blue again; and the part that appears of another figure is pink. The roof on the top is red, and back ground to it blue flowered with gold. The building is of a lead colour, and the ceiling blue.

This is from the ſame MS. as No. XX.





I HERE take the liberty to break into the regular ſeries of monarchs and hiſtorical facts, to introduce ſome few intereſting portraits of great perſonages, who flouriſhed in ſome of the foregoing reigns. Moſt of them are from the catalogue of benefactors to the abbey of St. Alban's *; which catalogue ſeems to have been begun by the monks there, about the latter end of the reign of Richard the Second, and was finiſhed in the life-time of king Henry the Sixth.—In it are preſerved many well-finiſhed portraits of the charitable contributors to the above abbey.

A great many of the illuminations in this MS. were drawn by the hand of ALAN STRAYLER, who it ſeems was a deſigner and painter.—Weever ſpeaks of him as follows:

" I had like to have forgotten Alan Strayler, the painter or limner out of pictures, in the Golden Regiſter," [the MS. above mentioned was ſo called] " of all the benefactours to this abbey; who, for ſuch his paines (howſoever he was well payed) and for that he forgave three ſhillings fourpence of an old debt owing unto him for colours, is thus remembered:

Nomen pictoris Alanus Strayler, habetur
Qui ſine fine choris celeſtibus aſſocietur."

" The painter's name is Alan Strayler, who ſhall be received as a companion of the heavenly choir for ever †."

In the MS. itſelf, the portrait of this painter occurs with the mention made of his forgiving the debt, as declared above, as well as theſe verſes.

No. XXXIV.

QUEEN MATILDA.

IS the portrait of " Matildis Regina," the pious queen, firſt wife to king Henry the Firſt, who in her youth was brought up in a monaſtic way of life, and on her advancement beſtowed ſeveral liberal donations on many abbeys, convents, &c. She was daughter to Malcolme the Third, king of

* This book is in the Cotton library, and is marked Nero, D. VII.
† Ancient Funeral Monuments, page 578.

Scotland: her mother was Margaret, daughter to Edward, the ſon of Edmund Ironſides, king of England.—Holingſhead gives the following account of this Matilda:

"And ere long they conſidered how Edgar, king of Scotland, had a ſiſter named Maud, a beautiful lady and of virtuous conditions, who was a profeſſed nun in a religious houſe, to the end ſhe might avoid the ſtorms of the world, and lead her life in more ſecurity, after her father's deceaſe. This woman, notwithſtanding her vow, was thought to be a meet bedfellow for the king; therefore he ſent ambaſſadors to her brother Edgar, requiring him that he might have her in marriage. But ſhe refuſing ſuperſtitiouſly at the firſt to break her profeſſion or vow, would not hear of the offer: wherewithal king Henry being the more enflamed, ſendeth new embaſſadors, to move the ſame in more earneſt ſort than before; inſomuch that Edgar, upon the declaration of their embaſſy, ſet the abbeſs of the houſe wherein ſhe was encloſed, in hand to perſuade her to the marriage, the which ſo effectually declared unto her, in ſundry wiſe, how neceſſary, profitable and honourable this ſame ſhould be, both to her country and kindred, did ſo prevail at laſt, that the young lady granted willingly to the marriage.—Hereupon ſhe was conveyed into England, and married to the king, who cauſed the archbiſhop Anſelm to crown her queen, on ſaint Martin's day, which fell, as that year come about, upon the Sunday, being the eleventh of November, A. D. 1100."

Her cloſe dreſs is a very dark pink; and her robe a deep red, lined with white, croſs'd with pink; her head-dreſs is white, and a gold crown: the cuſhion to the ſeat is red, the ſeat ſtone-colour; the back ground light yellow, flowered with purple, and the frame a deep purple.

Библиотека Музея



No. XXXV.

JOAN, PRINCESS OF WALES.

THIS plate repreſents Joan, counteſs of Kent, who was the wife of Edward the Black Prince, and married to him in the year 1361.

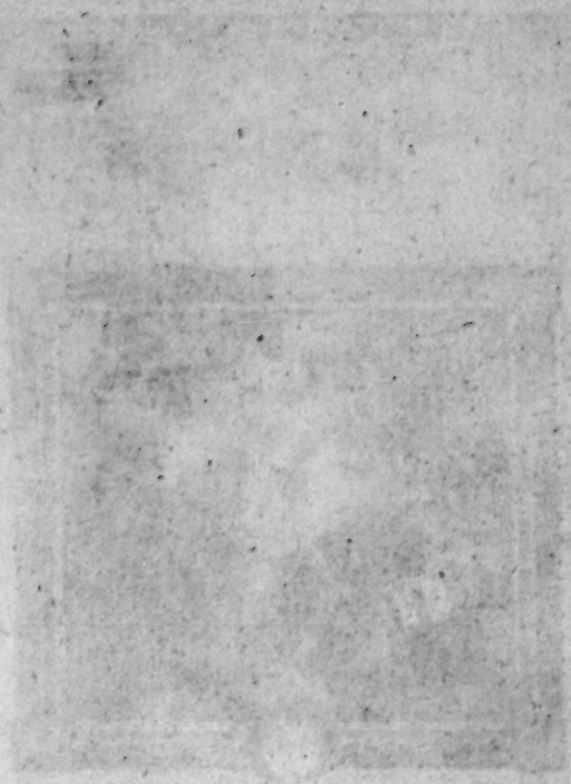
Speed gives us the following account:

"Edward, the eldeſt ſon of king Edward the Third, and born at Woodſtock, July 15, the 3d year of his father's reign, A. D. 1329, was created prince of Wales, duke of Aquitaine and Cornwall, and earl of Cheſter: he was alſo earl of Kent in right of this lady, who was the moſt admired lady of that age, daughter of Edmond earl of Kent, brother by the father's ſide to king Edward the Second. She had been twice married before; firſt, to the valiant earl of Saliſbury, from whom ſhe was divorced; next, to the lord Thomas Holland; after whoſe deceaſe, this prince, paſſionately loving her, did marry her. By her he had iſſue two ſons: Edward, the eldeſt, born at Angoleſme, who died at ſeven years of age; and Richard, born at Bourdeaux, who after his father's death was prince of Wales, and after the death of his grandfather (king Edward the Third) king of England."

The preſent portrait, which is the only one of this princeſs that I have found, is extremely well finiſhed. She holds in her hand the box of gold which ſhe gave to the abbey. Her dreſs is very curious, though nothing can be ſaid in praiſe of its elegance.

Her cloſe dreſs is cloth of gold flowered, with red ornaments. The robe which comes over her ſhoulders, and alſo falls down, covering her knees, is red, enriched with purple flowers; this robe is lined with ermine. The box

box is gold, which ſhe holds in her left hand. Her head-dreſs appears to be a pure white; and the three parts of an under veil which is ſeen hanging over her forehead and cheeks, is like a fine lawn. Her ſeat is of a ſtone colour; the back ground is dark and light blue, flowered; and the frame which encompaſſes the whole is red and white.



BRITISH MUSEUM





No. XXXVI.

CONSTANCE, QUEEN OF CASTILE.

THE first of the two portraits represented on this plate is Constance, eldest daughter of Peter, king of Castile and Leon. She was married A. D. 1372, to John of Gaunt, duke of Lancaster (fourth son of Edward the Third) who, in right of his wife, took upon him the title of "KING OF CASTILE AND LEON." She died A. D. 1394.

Holingshead writes as follows:

"In this xlvi. yeare, the duke of Lancaster, being as then a widower, married the lady Constance, eldest daughter to Peter king of Spaine, which was slayne by the bastarde brother Henrie (as before ye have heard).

"Also the lorde Edmonde, earle of Cambridge, married the ladye Isabell, sister to the same Constance. Their other sister, named Beatrice, affianced to Don Ferdinando, sonne to Peter king of Portingale, was departed this life a little before this tyme, at Bayonne, where they were all three left as hostages by theyr father, when the prince went to bring him home into his country (as before ye may reade).

"Froissart writeth, that the duke married the ladie Constance in Gascoigne, and that shortly after he returned into England with his sayde wife, and hir sister, leaving the Capital de Bueffz, and other lordes of Gascoigne and Poictou, in charge with the rule of those countrys. By reason of that marriage, the duke of Lancaster, as in right of his wife, being the elder sister, caused himself to be intituled king of Castile, and his sayde wife queene of the same realme."

MARGARET, DUCHESS OF NORFOLK.

THE second portrait is Margaret, duchess of Norfolk, daughter to Thomas of Brotherton, fifth son of Edward the First. She was twice married. Her first husband was John lord Segrave, who died in the 27th year of Edward

Edward the Third; by whom ſhe had no iſſue. Then ſhe was re-married to her ſecond huſband, Sir Walter Manny, knight of the garter, lord of the town of Manny, in the dioceſe of Cambray: him ſhe alſo out-lived, and died the 24th of March, in the firſt year of Henry the Fourth. She put in her claim to the marſhalſhip of England, at the coronation of Richard the Second. (See page 32.)

The cloſe dreſs of Conſtance is a deep red bound with gold, and a white bracelet on her arm; the garment ſhe holds up is a crimſon red; her head-dreſs is white, and the four balls are gold: the back ground blue, white, and gold; the frame blue, the corners gold, and the purſe white.

The robe and head dreſs of the ducheſs of Norfolk are white; the purſe is gold; the back ground blue, white and gold; and the frame red, with gold corners.

BRITISH MUSEUM



J. Hall Sc. 1778.

No. XXXVII.

CHAUCER.

THIS portrait of Chaucer is preſerved in a book written by his diſciple OCCLEVE, or HOCCLEVE, who was ſome time keeper of the privy ſignet office *. He, out of love and reſpect to his dead maſter, cauſed this portrait to be done, which is pointing to theſe lines:

And though his lyfe be queynt, the reſemblaunce
Of him in me hath ſo freſshe lyfelyneſſe,
That to putte othre men in remembraunce
Of his perſone, I have heere his lykneſſe
Soo made to this end, in ſoth faithfulneſſe,
That thei that have of him left thought and mynde,
By this peynture may ageyn him fynde.

Chaucer is often called, by our Engliſh hiſtorians, the Prince of Poets. His parents are not known; yet certain it is, that he was in great eſteem at court in the reign of Edward the Third, &c. and his works are, even now, much reſpected, notwithſtanding their homely ſtile and obſolete terms, through which moſt of their antient beauty is loſt. He was married to the daughter of Payne Roet, knight, and died A. D. 1400, ætat. ſui 70 †.

Take alſo the following lines written by the ſame Hoccleve in praiſe of Chaucer, his deceaſed maſter. This is extracted from his poem, intituled "De Regimine Principis."

But welaway, ſo is mine hart woe,
That the honour of Engliſh tongue is deed,
Of which I wont was counſaile have and reed.
O maſter dere, and fadre reverent!
My maſter Chaucer, flowre of eloquence,
Mirrour of fruitfulneſs entendement;
O univerſall fadre of ſcience!
Alaſs! that thou thine excellent prudence

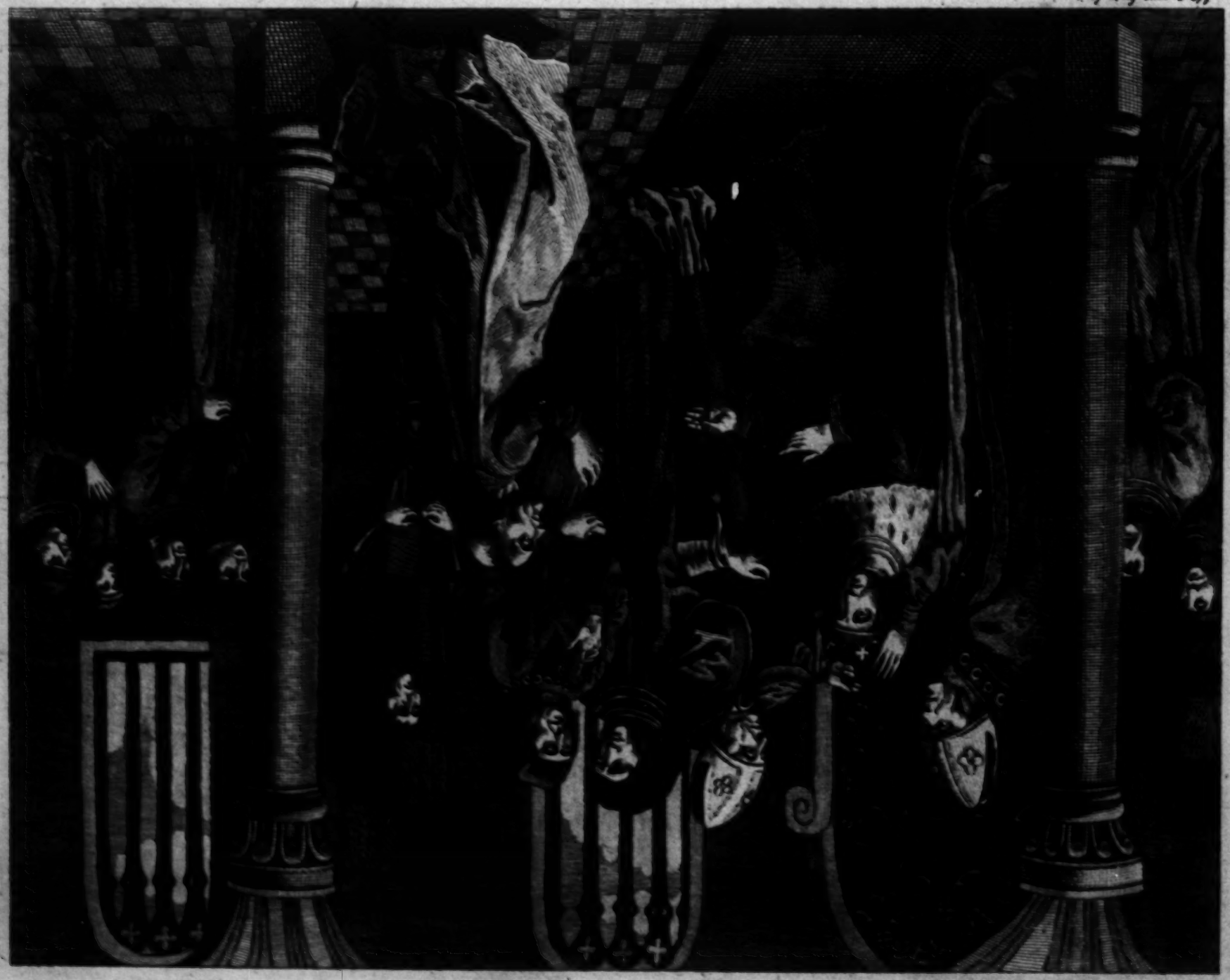
* This MS. is preſerved in the Harleian library, marked 4866.
† Granger Biog. Hiſt.

In thy bed mortal mightest not bequeath.
What eyld Death? Alaks! why would she thee fle?
O Death, that didest not hazme singler in slaughter of him,
But all the land smerteth!
But natheless, yet hast thou no power his name fle;
His hie vertue alleyteth
Unslaine fro thee, which ap us lifely heyteth,
With bookes of his own ornat enditing,
That is to all this land enlumining.

The figure is in a dark lead-coloured garment, and the back ground is green.

BRITISH MUSEUM

Liber primus Fran. ...



No. XXXVIII.

CORONATION OF HENRY THE FOURTH.

THIS plate repreſents the coronation of king Henry the Fourth, which ceremony was performed by Thomas Arundel, archbiſhop of Canterbury, and Richard Scrope, archbiſhop of York, at Weſtminſter. It is great pity that the reſt of the attendants (which doubtleſs are likeneſſes of many of the principal perſonages of the realm) ſhould, for want of a proper deſcription (by the author) be loſt to the world. The figure kneeling in front, perhaps, may be deſigned to repreſent the abbot of Weſtminſter, holding the great miſſal book, while the archbiſhop performs the ſacred ſervice.

" In the morrow (ſays Holingſhead) being ſaint George's day, and 13th of October, A. D. 1399, the lord mayor of London road towards the Tower to attend the king, with diverſe worſhipfull citizens clothed all in red; and from the Tower the king ridde through the citie unto Weſtminſter, where he was ſacred, annoynted, and crowned king, by the archbiſhop of Canterburie, with all the ceremonies and royall ſolemnitie as was due and requiſite.

" And at the day of his coronation (as ſayth Hall) becauſe he would not have it thought that he took upon him the crowne without good title and right therunto had, therefore he cauſed it to be proclaymed and publiſhed, that he challenged the realme not only by conqueſt, but alſo that he was by king Richard adopted as heyre, and declared ſucceſſor of hym, and by reſignation had accepted the crowne and ſcepter; and alſo that he was next heire male of the blood royall to king Richarde.

" Though all other rejoyced at his advancement, yet ſurely Edmonde Mortimer, earle of March, which was couſin and heyre to Lionell duke of Clarence, the third begotten ſonne of king Edward the Third, and Richard earle of Cambridge, ſonne to Edmonde duke of York, which he had married Anne, ſiſter to the ſame Edmonde, where with theſe doings neither pleaſed nor contented; inſomuch that now the deviſon once begon, the one linage ceaſſed not to perſecute the other, till the heyres males of both the lynes were clearly deſtroyed and extinct."

The king's robe is blue, and his cloſe coat purple. The archbiſhop on his right hand is in red, bordered with gold, and a white cloſe garment; his mitre is white, ſtriped and flowered with gold. The other archbiſhop is in deep pink, and white ſleeves and gloves. The figure next him is in purple, and the other figure between them red; both have green caps. The herald is counter-changed, blue and red; his armour black and white. The figure kneeling is in light green, holding a red book: the part of a figure behind the column (to the right) is in red, and a purple cap; the firſt whole figure purple, and a blue cap; the next blue, and a purple cap; and the figure between them is red, and has a green cap. The front figure on the other ſide is in pink, and a blue cap; and the figure behind him is in blue. The throne behind is blue and gold, and the ſtep and pavement green, as is all the back ground: the ſky is blue; the columns are light blue, topp'd with ſtone colour.

This plate is taken from a curious MS. of Froiſſart's chronicle, an account of which is given under No. XXXII. this plate being alſo from the ſame book, and marked 18 E. 2.

BRITISH MUSEUM



No. XXXIX.

KING HENRY THE FOURTH AND HIS COURT.

THE valuable original of this plate is preſerved in a large folio book, intituled "**Regimine Principis**," which was tranſlated from the Latin by Hoccleve, the diſciple of Geofry Chaucer, as is ſuppoſed at the command of king Henry the Fourth. There is alſo bound up in the ſame volume, another book, written in a hand of the ſame date, and very like each other, intituled "**Vigeſius de re militari**," the concluſion of which MS. is thus ſet forth in old Engliſh:

Here endeth the book that clerkes clepnin, in Latyne, Vigeſius de re militari; we, of Vigeſius of dedus of knygthes. The whiche book was tranſlated and turned from Latyn into Engliſhe, at the ordonnance and byddynge of the worthie worſhepful lord Sire Thomas of Berkeley, to gret diſport and dalyaunce of lordes and alle worthie werrayours, that ben apalled by wey of age al labour and travailling, and to grete information and ſerving of yonge lordes and knyghtes, that ben luſty, and loves to here and ſee and to uſe dedus of armes and chivalrye C: —The turnynge of this book into Engliſhe, was wretton and ended in vigile of Al-halewes, the year of our Lord a thouſand foure hundred and eighte, the X year of king Henry the Forthe: To him and to us alle God graunt grace of our offendynge, ſpace to our amendynge, and his face to ſeen at oure endyng: Amen. —This is is name that turned this book from Latyn into Engliſhe,

Worſchepful ▭ **tonn.**
////

Which emblematical figure I muſt own I cannot at all explain, but without doubt it is meant to expreſs the name of the tranſlator.

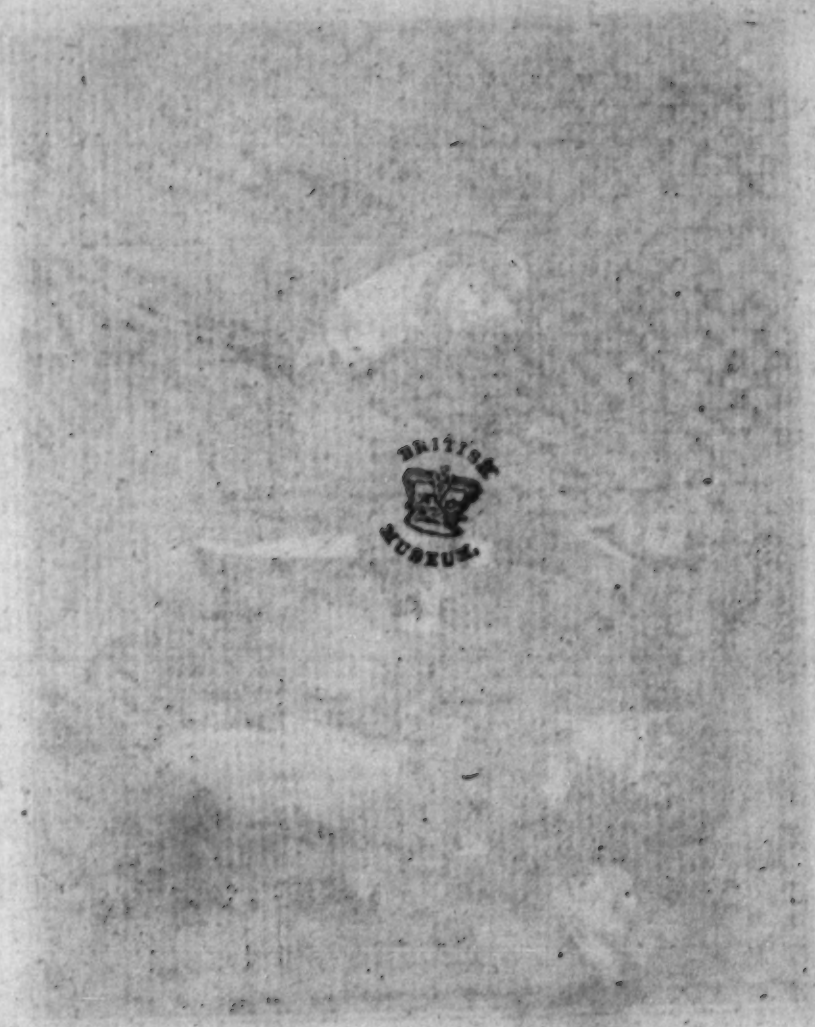
As the hands of theſe two different MSS. do ſo well agree, and this laſt is thus dated, there is not much doubt to be made of the firſt being written nearly at the ſame time; if ſo, it is moſt likely that it was not only done while Hoccleve lived, but that it was alſo the preſent book given to the king, which ſeems to be confirmed by the illumination. The king is here repreſented habited in his royal robes, in preſence of his court, receiving the book preſented to him by Hoccleve, who is kneeling before him: but

ſtill here we meet with the ſame unhappy difficulty, in not being able to determine who the particular attendant perſons are.

This book is in the Bodleian library at Oxford *.

The king ſits on a throne of gold ſhadowed with red; his robe is blue, lined with ermine; and the figure kneeling is in a dark lead colour: the perſon next him is in red, and the cape of his cloke is blue and gold; the cap red, ornamented with a precious ſtone: the next figure is in white and blue, a black girdle ſtudded with gold, hat and hoſe of a dark lead colour. The firſt of the three figures to the right is in light pink, blue mantle and a white cape, black cap and ſhoes, and white gloves; the middle figure is in a very dark-coloured garment, girdle ſtudded with gold, and blue hat; the laſt figure is in white and pink, gold ſtudded girdle, and a reddiſh-coloured hood. The back ground is red and gold.

* It is marked Digby, 233.


BRITISH MUSEUM



No. XL.

HENRY THE FIFTH.

THE illumination from which this plate is copied, is in a book written in old French, preſerved in the library of Bennet (otherwiſe CORPUS CHRISTI) college, Cambridge. The book itſelf is a tranſlation of cardinal Bonaventura's Life of Chriſt, made by John de Galopes, dean of the collegiate church of St. Louis in Normandy.

I here take the liberty of thanking the Reverend Mr. Tyſon, fellow of the above college, to whom I am obliged not only for the pointing out, and procuring me the uſe of, this valuable MS. but alſo for the trouble he took in ſhewing me whatever he thought might be curious, or uſeful to my undertaking, during my ſtay at that Univerſity. This ingenious gentleman, among ſeveral other curious works, etched an outline of this very illumination, and printed a conciſe account of it, to preſent to his friends; from which I have borrowed the following intelligence:

"The picture repreſents John de Galopes, the tranſlator, offering his book, covered with crimſon velvet, to that moſt glorious prince, king Henry the fifth, who is ſeated on his throne, which is blue fringed with gold, and powdered with the gold text letter S. This (Mr. Tyſon conceives) may perhaps mean SOVERAYNE, as that word appears frequently on the tomb of his father at Canterbury. On the king's right hand ſtand two eccleſiaſtics: he on the fore-ground holds in his hand a black cap, called MORTIER by the French, and always worn by their chancellors and preſidents à mortier."

Then Mr. Tyſon tells us, that a learned friend of his ſuſpects it may be the famous cardinal Lewis de Luxemburgh, chancellor of France and biſhop of Terounne, afterwards archbiſhop of Rouen, and perpetual adminiſtrator of the dioceſe of Ely. He died at Hatfield, September the 18th, 1443.

Among ſeveral proofs offered by this learned gentleman of the genuineneſs of the portrait, theſe ſeem to be very ſtriking ones. Firſt, that the diſpoſition of the figures, the drawing and the colouring of this miniature,

all

all ſhew the hand of an able artiſt. Next it appears that the book, in which this illumination is preſerved, was originally preſented to the king himſelf, and was afterwards his property.—" This (continues my author) is another mark of the reſemblance being genuine; for it cannot be ſuppoſed that the author would have preſented the king with ſo laboured a miniature of his Majeſty, if he had not been able to procure a real likeneſs."

At the end of the book, in a round hand, of the time of Henry the Eighth, or queen Elizabeth, is written this entry:

This waſſe ſumtyme kinge Henri the Fifeth his booke; which containeth the lyfe of Chriſt, &c. the pſalmes of the patriarches and prophetes; the pſalmes of the prophet David omittid.

Many excilent notes, thoughe ſome thinges, waienge the tyme, may be amendid. Rede, judge, and thank God for a better light.

The king's robe is crimſon, lined with white; his collar is gold, and his girdle is of the ſame; his leg is black, with the garter gold. The two eccleſiaſtics are in a lightiſh pink. The officer holding the mace is in a ſhort green coat; one leg is red and the other white. John de Galopes is in light purple, and the book is crimſon. The throne is blue, powdered with the gold letter S. The back ground is blue and gold; and the pavement is chequer-work of green, yellow, black and white.

BRITISH MUSEUM



No. XLI.

KING HENRY THE SIXTH AND HIS PARLIAMENT AT BURY.

REPRESENTS WILLIAM CURTEIS, abbot of St. Edmund's-Bury abbey, preſenting to king Henry the Sixth a book tranſlated out of the Latin, by John Lidgate, a monk there, which the king receives ſeated on his throne, ſurrounded by his court: this was tranſa[illegible]d at Bury, while the king held his Chriſtmas there. It is very likely that the two figures, one on the king's left hand, and the other behind the ſword-bearer, who are both of them covered, are the king's two uncles, John Duke of Bedford, regent of France, and Humphry duke of Gloceſter, third and fourth ſons of Henry the Fourth.

This book * contains the life of St. Edmund, king of the Eaſt Angles, and is illuſtrated with many beautiful pictures, repreſenting the principal accidents of the hiſtory. At the beginning is Lidgate's prologue, which runs thus:

When I firſt gan on this tranſlacion,
It was the peer by computacion,
When ſixte Henry, in his eſtat roial,
With his ſceptre of England and of Fraunce,
Held at Bury the feſte principal
Of Chriſtemeſſe, with full gret habundance;
And after that liſt to have pleſance,
As his conſail gan for him provide
There in this place till Eſtren for to abide.

And then he goes on,

In this mater there is no more to ſeyn,
Sauf to the kyng for to do pleſance,
Th' abbot William, his humble chapeleyn,
Gaf me in charge to do myn attendance.
The noble ſtory to tranſlate in ſubſtance

* This book is preſerved in the Harleian Library, and is marked 2278.

Out of latyn, aftir my kunnyng,
The in ful purpoſe to give it to the kyng.

And this appears to be the very book which was preſented to the king *.

The king's robe is a light brown, and his cloſe coat is gold: he is ſeated on a throne of light grey, with a dark pink canopy. The firſt figure, on his left hand, is entirely dreſſed in gold; the next in a light brown, with white flowers, edged with gold, and a deep pink cap. The ſword-bearer is in dark brown, with light flowers: the figure behind him is entirely in gold, with a pink cap; and the figure beſide him is in a light pink. All the eccleſiaſtics are in black. The ſeven figures at the bottom are in a white, ſhaded with a dirty pink. The book preſented to the king, is red; the other, held by the monk, gold; and that on the ſtand in front, blue: the ſtand is brown, and the candleſticks are gold. The pavement is light and dark green; the building that ſurrounds them is brown, and the ſky a deep blue. The frame is light and dark pink.

* See the Harleian Catalogue, No. 2278.

BRITISH MUSEUM



No. XLII.

KING HENRY THE SIXTH, AND LIDGATE.

THIS is from a MS. in the Bodleian library, Oxford, and repreſents John Lidgate, the author, preſenting it to king Henry the Sixth *. The perſon ſtanding by the king is, without doubt, either one of the king's uncles, or ſome other great lord of the court. The crown, or coronet, differs much from that of the king's, and is perhaps the ducal coronet.

This prince, though a juſt, pious and worthy man, was very unfortunate in this life, bandied about by the ſudden guſts of cruel fortune, and the ambitious deſigns of artful men. Theſe miſchances were, perhaps, ſomewhat owing to the daring and turbulent diſpoſition of his queen.—The characters of this prince and his conſort are given below from Grafton; and they are juſtly drawn, though in a very homely phraſe:

" King Henry, which raigned at this time, was a man of a meek ſpirit and of a ſimple witte, prefering peace before warre, reſt before buſineſſe, honeſtie before profite, and quietneſs before laboure: and to the intent that men might perceive that there could be none more chaſte, more meek, more holye, nor a better creature, in him raigned ſhamefaſedneſs, modeſtie, integritie, and pacience to be marveylled at, taking and ſuffering all loſſes, chaunces, diſpleaſures, and ſuch worldly tormentes, in good parte, and wyth a pacient manner, as though they had chaunced by his own faulte, or negligent overſight; and he was governed of them whom he ſhould have ruled, and brideled of ſuch whom he ſharply ſhould have ſpurred: he gaped not for honour, nor thurſted for riches, but ſtudied onlye for the health of his ſoule, the ſaving wherof he eſteemed to be the greateſt wiſdome, and the loſſe thereof the extremeſt folie, that could be. But, on the other part, the queen Margaret of Anjou was a woman of great witte, and yet of no greater witte than of haute ſtomache, deſirous of glorie, and covetous of honour; and of reaſon, pollicye, counſaill, and other giftes

* This book is marked Digby, 233, Bib. Bod.

and talantes of nature, ſhe lacked nothing, nor of diligenſe, ſtudie, and buſineſſe, ſhe was not unexpert: but yet ſhe had one pointe of a very woman; for oftentimes, when ſhe was vehement and fully bent in a matter, ſhe was ſodainely like to the weather-cocke mutable and turning. This woman, perceyving that her huſband did not frankly rule as he would, but did all things by the advice and counſaile of Humfrey duke of Glouceſter, and that he paſſed not much on the authoritye and governaunce of the realme, determined with herſelf to take uppon her the rule and regiment both of the king and his kingdome, and to deprive and remove out of all rule and auᵭhoritye the ſayde duke, then called the lord protectour of the realme; leaſt men ſhoulde ſay and report, that ſhe had neither wit nor ſtomack, which would permit and ſuffer her huſband, being of perfite age and man's eſtate, like a young ſcholar, or innocent pupile, to be governed by the diſpoſition of another man."

I take this opportunity of expreſſing my acknowledgments of the favours I received at the hands of Dr. Bever, of All Souls, and the Rev. Mr. Price, maſter of the Bodleian Library, who kindly procured me the uſe of this and the foregoing MS. and alſo for the pains they jointly took in ſhewing me whatever they thought worthy notice, while I was at Oxford.

The throne is red, ſtriped with gold: the king's robe is blue, lined with ermine; the under garment and gloves are red: the officer on his right is in green and red, his hoſe red with ſilver ſtripes; the figure to the left is in green and red, and a green coronet; all having golden girdles. Lidgate is in black, preſenting the book, edged with gold. The back ground is red ſtriped with gold, and the frame blue and white.

BRITISH MUSEUM



No. XLIII.

HENRY THE SIXTH, AND HIS COURT.

THE valuable picture here copied is in a large folio MS. moſt elegantly written and illuminated; it contains, among ſeveral romances and other matters, an account of the order of the garter*. It was written at the command of John Talbot, earl of Shrewſbury; and this illumination repreſents him in his habit of the garter, preſenting the book to Margaret of Anjou, queen to king Henry the Sixth, who, together with the king, is ſeated on a rich throne, ſurrounded by the lords and ladies of the court. On the king's right hand ſtand two figures, one having a coronet on his head, and the other a plain hoop or circle of gold. The figure with the coronet, I take it, is deſigned for the king's uncle, Humphry duke of Gloceſter, becauſe it much reſembles the illumination copied at the bottom of the following plate, which is certainly deſigned for him. This portrait of the earl of Shrewſbury is ſaid to agree exactly with an old painting of him, that is to be ſeen at the Herald's office.

"In the year 1441, (ſays Holingſhead) John, the valiant lord Talbot, for his approved proweſs and tried valour, ſhewed in the French wars, was created earl of Shreweſbury, and, with a company of three thouſand men, ſente agayne into Normandye, for the better defence of the ſame."

And a little after, the ſame author relates the manner of the earl's death as follows:

"The Frenchmen that lay before the town of Chaſtilon, hearing by their ſcouts that the erle of Shrowſbury advanced with his troops, left the ſeige, and retired in good order into a place whiche they hadde trenched, diched, and fortified with oridinance.

"The erle, advertized how the ſiege was removed, haſted forward towardes his enemies, doubting moſt leaſt they woulde have bin quite fled and gone before his comming: but they, fearing the diſpleaſure of the French king (who was not far off) if they ſhould have fled, abode the erle's

* This is marked 15 E. 6. and is preſerved in the Royal Library.

comming, and ſo received him, that though he firſte with manfull courage and ſo fighting wanne the entry of their camp, yet at length they compaſſed him about, and ſhooting him throughe the thighe with an hand gunne, ſlew his horſe, and finally killed him, lying on the ground, whom they durſt never look in the face while he ſtood on his feet.

"It is ſaid, that after he perceived there was no remidie, but the preſent loſs of the battle, he councilled his ſone, the lord Liſle, to ſave himſelf by flight, ſith the ſame could not redound to any great reproach in him, this being the firſt journey in which he had been preſent. Many words he uſed to have perſuaded him to ſave his life; but nature ſo wrought in the ſon, that neither deſire of life or fear of death could either cauſe him to ſhrink, or convey himſelf out of danger; and ſo there manfully he ended his life with his ſayde father, &c. &c."

The king's robe is blue, lined with ermine; the ſleeves of his coat are pink. The robe of the queen is a deep lake colour, with ſleeves of gold cloth, and a white ſtomacher. The ſeat is gold, and the ſtep it ſtands upon a darkiſh ſtone colour: the arms behind the throne, proper. The firſt of the two women behind the queen is dreſſed in gold, and her head-dreſs is pink and gold; and the ſecond is in blue, as is her head-dreſs: the crown'd figure beſide the king is in deep pink, turned up with green furring. The earl himſelf is in deep pink, lined with green; the garters are a light blue, and gold letters; the book is a deep red, and the claſps are gold; the dog behind the earl is white. The figure on the right hand, holding a mace, is in blue, with a reddiſh ſaſh, and his coat turn'd up with green furr, red hoſe, and black ſhoes: the figure behind is in red and a pink cap ornamented with a gold ſtar; the figure, with his hand on his breaſt, next the mace-bearer, is in a pink coat furred with black, and black hoſe; and the next to him is in green, with red hoſe. The building is ſtone colour; the hangings red, ornamented with gold; and the pavement green and gold.

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No. XLIV*.

THOMAS BEAUCHAMP, EARL OF WARWICK, &c. AND HUMPHRY, DUKE OF GLOCESTER, &c.

THE two figures on the top of this plate are the portraits of Thomas Beauchamp, earl of Warwick, and Margaret his wife. This Thomas was father to the great Richard Beauchamp, earl of Warwick, the glorious warrior in the reigns of Henry the Fifth and Henry the Sixth.

The bottom figures are Humphry duke of Gloceſter, fourth ſon of Henry the Fourth, and Eleanor Cobham, his ſecond wife: ſhe was daughter of Reginald lord Cobham, of Scarborough. She was accuſed of witchcraft, and put to ſolemn penance for three ſeveral days at London, and was afterwards impriſoned in the Iſle of Man for life. Her huſband, the duke of Gloceſter, was ſhortly after arreſted for high treaſon, and baſely murdered without any trial.

Speed gives the following conciſe account of the duke of Gloceſter:

" Humfrey, the fourth ſon of Henry the Fourth, was by his brother, king Henry the Fifth, created duke of Glouceſter, was protectour of the kingdome of Englande, for 25 years, in the time of king Henry the Sixt, in whoſe firſt yeare he ſtiled himſelf in his charters thus: Humfrey, by the grace of God, ſonne, brother, and uncle, to kings, duke of Glouceſter, earle of Henault, Holland, Zeland, and Pembroke, lord of Frieſland, great chamberlaine of the kingdome of England, protectour and defender of the ſame kingdome and church of England. He was a man who nobly deſerv'd of the common-wealth, and of learning, as being himſelfe very learned, and a magnificent patron and benefactor to the univerſitie of Oxford, where he had been educated; and was generally called the good duke. He married firſt, Jacoba, heir to William duke of Bavaria, earle of Holland, who (as was after known) had firſt beene lawfully troth-plighted to John duke of Brabant, and therefore was afterward divorced from the ſaid

* This is from Nero, D. VII.—Vide page 67 of this book.

Humfrey. His ſecond wife was Elianor, daughter to Reginauld, baron Cobham de Scarborough. Queen Margaret, wife to king Henry the Sixt, repining at his great power in ſwaying the king, and ſecretly wroughte his ruine, he being murthered in his bed at Burie, dying without any iſſue, 1446. His body was buried at Saint Alban's; yet the vulgar error is, that he lies buried in Saint Paul's."

Both the top figures are dreſſed in deep red; the woman's head-dreſs is purple, gold, and white linen: the trees and ground proper; the back ground gold, and the frame blue.

The ducheſs is habited in a reddiſh pink gown: of the ſame colour is the duke's robe and cap; his cloſe coat is blue, and the lining of the robe is ermine. The head-dreſs of the ducheſs is black, and a gold coronet. The back ground is blue, flowered with gold, the pavement light and dark red, the frame red and gold.

No. XLV.

BRITISH MUSEUM



No. XLV.

THE EARL OF SALISBURY, AND LIDGATE.

THIS plate is from an old drawing (entirely of one colour, brown-like biſter) contained in a MS. book in the Harleian Library*, the title of which is THE PILGRIM: it was written by John Lidgate, and the drawing repreſents the author preſenting the book to Thomas Montacute, earl of Saliſbury. The deſigner has enigmatically pictured the title of the book, in making the figure of a Pilgrim jointly holding and preſenting it with Lidgate to the earl.

This noble warrior is very properly pictured in his armour, and his portrait is truly intereſting, when we conſider the conſequence of his actions in France, during the wars carried on there in the reign of Henry the Sixth. He loſt his life at the ſiege of Orleance; and the manner of his death is thus related by Holingſhead:

"In the tower that was taken at the bridge ende, there was an high chamber, having a grate full of barres of yron, by the whiche a man myghte looke all the length of the bridge into the citie; at which grate many of the chiefe captaines ſtoode manie times, viewing the citie, and deviſing in what place it were beſt to give the aſſault. They within the citie well perceived thys peeping hole, and layde a piece of ordinance directly againſt the windowe.

"It ſo chanced, the 59 day after the ſiege was layde, the earle of Saliſburie, Sir Thomas Gargrave, and William Glaſsdale, with divers other, went into the ſaide tower, and ſo into the high chamber, and looked out at the grate; and within a ſhort ſpace, the ſonne of the maſter gunner perceiving men looking out at the window, tooke his match, as his father had taught him, who was gone downe to dinner, and fired the gunne, the ſhot whereof brake and ſheevered the iron barres of the grate, ſo that one of the ſame barres ſtrake the earle ſo violently on the heade, that it ſtroke away one of his eyes and the ſyde of his cheeke.

"Sir Thomas Gargrave was likewiſe ſtricken, and dyed within two days.

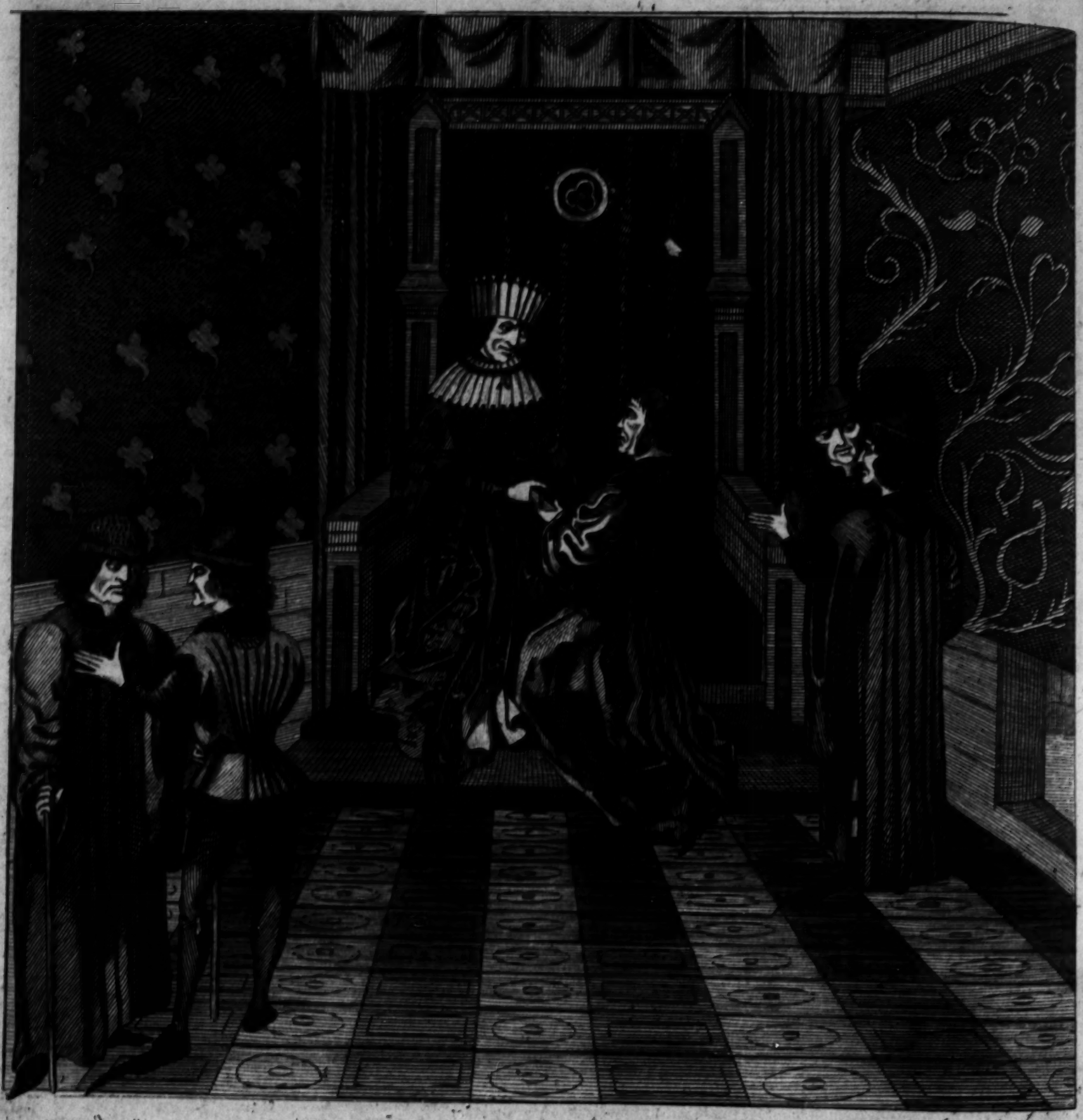
* Marked 4826.

" The earle was conveyed to Meun on Loire, where, after eight dayes, he likewiſe departed this worlde, whoſe body was conveyed to England with all funerall pomp, and buried at Biſſam by his progenitors, leaving behind him an only daughter, named Alice, married to Richard Nevill, ſonne to Raufe earle of Weſtmerlande.

" The domage that the realme of Englande receyved by the loſſe of thys noble man, manifeſtly appeared, in that immediately after hys death, the proſperous good lucke whiche had followed the Engliſh nation began to decline, and the glory of their victories, gotten in the parties beyond the ſea, fell in decay.

" Though al men were ſorowful for his death, yet the duke of Bedford was moſt ſtriken with heavineſſe, as he that had loſt his only right hand and chiefe ayde in time of neceſſitie."





No. XLVI.

KING EDWARD THE FOURTH.

THIS plate is done from a valuable MS. in the Royal Library *, containing the chronicle of England, from Brute to the reign of Edward the Second: it was written at the command of Edward the Fourth, by the perſon who is kneeling before the king, and preſenting the book. The king ſits on his throne of ſtate, richly habited, having on his head a blue velvet cap turned up with fine linen, inſtead of a crown. The figure on the left hand, with the inſignia of the garter, may perhaps be intended for Richard duke of Glouceſter, the king's brother.

A ſhort ſketch of the perſon and character of this king may not be unpleaſing to the reader, which is ſet down as follows in Speed's Chronicle:

"Of perſonage he was the goodlieſt gentleman (ſaith Comines) that ever mine eyes beheld; faire of complexion, and of moſt princely preſence, courageous of heart, politique in counſell: in adverſitie, nothing abaſh'd; in proſperitie, rather joyous than proud: in peace, juſt and mercifull; in war ſharpe and fierce, and in field bold and venturous, yet no further than wiſedome would, and is no leſſe commended where he avoided, then is his manhood when he vanquiſh'd: eight or nine battles he won, wherin, to his greater renowne, he fought on foote, and was ever victor over his enemies. Much given he was to the luſts of youth, and in his latter time growne ſomewhat corpulent, which rather adorned his graver yeeres, than any waies diſliked the eyes of his beholders."

The king's robe is blue, powdered with golden lions intermixed with flower de luces; his cap is white fringed with gold; his neckcloth is white and a gold collar. The author is in a bright pink, and a black hood and girdle. The whole length figure, behind the author, is in a bright brown, deep purple ſleeves, a gold collar, and blue cap: the figure he talks to is

* Marked 15 E 4.

in light red, and a brown cap and gold collar. The corner figure to the left is in a clear green, wearing a red cap, and a collar of gold about his neck, and in his hand he holds a gilt rod. The next figure is in deep crimſon, furred with very deep red, and ſleeves of the ſame; he alſo wears a red cap, and holds a golden wand; his collar and garter are gold, his legs blue, and black ſhoes. The throne is a clear brown, the back crimſon, and the curtains and canopy pink: the walls are green, and the arras is of a deep reddiſh brown flower'd with gold: the pavement is a ſtone colour.

BRITISH MUSEUM



No. XLVII.

EDWARD THE FOURTH, HIS QUEEN AND SON, &c.

Is taken from a ſmall folio MS. on vellum, in the archbiſhop's library at Lambeth*. It repreſents Anthony Woodville, earl of Rivers, preſenting the book, and Caxton his printer, to king Edward the Fourth, the queen and prince. The portrait of the prince (afterwards Edward the Fifth) is the only one known of him, and has been engraved by Vertue among the heads of the kings. The perſon in a cap and robe of ſtate is, probably, Richard duke of Glouceſter, as he reſembles the king, and as Clarence was always too great an enemy of the queen to be diſtinguiſhed by her brother. The book was printed in 1477, when Clarence was in Ireland, and in the beginning of the next year he was murdered. At the end of the MS. is this curious monagram:



See a further account of this book in the Hon. Mr. Walpole's Catalogue of the Royal and Noble Authors, page 52; and in Ames's Hiſtory of Printing, page 9.

" The queen of Edward the Fourth (ſays Speed) was Elizabeth, the daughter of Richard Woodvill, earl Rivers, by his wife Jaquelana dutcheſſe of Bedford (who was the daughter of Peter earl of Saint Paul, and hee the ſonne of Peter de Luxemburgh); was firſt married unto Sir John Grey, ſlaine at Saint Alban's, where he was knighted the daye before his death by king Henry the Sixt, unto whom ſhe bare two ſonnes and a daughter; after whoſe death ſhe was privately re-married unto king Edward the Fourth, the firſt day of May, at his manner of Grafton in Northampton ſhire, an. 1464, and in the next yeere following, upon the ſix-and-twentieth of May, was crowned queene at Weſtminſter, with all due ſolemnities. She was his wife eighteene yeares eleven moneths and nine days, no more for-

* No. 265.

tunate in attaining to the heighth of all worldly dignity, then unfortunate in murder of her ſonnes, and loſſe of her own libertye; for in the beginning of king Edward's raigne, ſhe was forced to take ſanctuary at Weſtminſter wherin her firſt ſonne, prince Edwarde, was borne; and at his death did the like in feare of the protectour: and laſtly, having all her lands and poſſeſions ſiezed upon by king Henry the Seventh, lived in meane eſtate in the monaſtery of Bermonſey in Southwarke, where not long after ſhee left the troubles of her life, and injoyed a quiet portion or burying-place by her laſt huſband, king Edward, at Windſore."

The king, queen, and figure with the cap, are habited in blue lined with ermine; the crowns, ſceptres, &c. are gold. The prince is in red, as is the figure next the king. The earl's coat as it is blazoned; his legs are blue. Caxton is in black. The figures behind are in pink. The throne, arras, and carpet, are red and gold; the floor is green, the walls of a lead colour, and the ceiling blue with gold ſpots. The book is pink, with gilt leaves.

BRITISH MUSEUM


Anne
doughter
to the forsaid
Richard and sume
first wyf to
kyng E 4 nest
to kyng Richard
Kyng
Richard the
iij Second
husband to
the Anne
Edward
Plantagenet
sonn to kyng
Richard

No. XLVIII.

RICHARD THE THIRD, &c.

CONTAINS a portrait of prince Edward (only ſon to king Henry the Sixth) who was murdered at Tewkeſbury. Another of lady Ann, daughter and coheir of Richard Nevil, earl of Warwick and Saliſbury, who was firſt married to the above prince Edward, and afterwards re-married to Richard duke of Gloceſter. Another of Richard duke of Gloceſter (afterwards king Richard the Third) eighth and youngeſt ſon of Richard duke of York, and Ceçily Nevil his wife. And another of Edward Plantagenet, prince of Wales, the only ſon of the above Richard and Ann: he died very young, in the life-time of his father.—The originals of theſe portraits are drawn by the hand of John Rous, the celebrated hiſtorian of Warwickſhire *.

An authentic portrait of king Richard the Third can hardly be found: the preſent one we may, I believe, in great meaſure depend upon, becauſe it was drawn by a man who was living at the time in which he reigned. In the chronicles and hiſtories of this kingdom Richard is uſually deſcribed as a man of little ſtature, and greatly deformed; but one of the moſt learned and elegant authors of the preſent day has taken great pains to prove, that he was neither deformed in perſon, nor ſo wicked in his actions as has been generally repreſented.—The portrait here given of Edward, the ſon of king Richard, is the only one of him extant that I know of. He was born in the caſtle of Middleham (ſays Speed) near Richmond, in the county of York, A. D. 1473, and being under four years of age, was created earl of Saliſbury by his uncle, king Edward the Fourth, in the

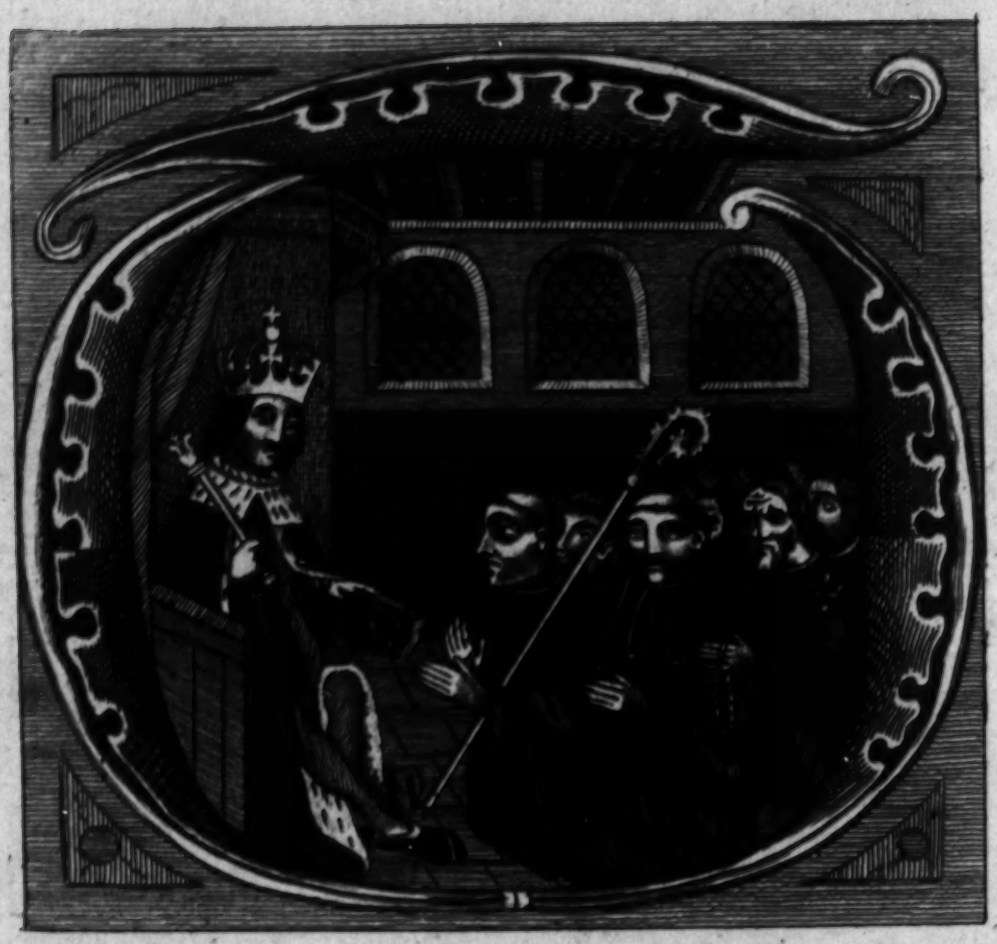
* The MS. from which this plate is copied, is preſerved in the Cottonian Library, and it is marked Julius E. IV. The figures from part of a genealogical table of the family of Beauchamp, earl of Warwick, the whole of whoſe life is repreſented in a multitude of delineations copied in the ſecond volume of the Dorda Angelcynnan, or, THE MANNERS AND CUSTOMS, &c. OF THE ENGLISH.—Theſe figures are drawn with a pen, and are all of one colour (namely, brown) apparently biſter.

ſeventeenth

ſeventeenth year of his reign. But his father Richard, in the firſt year of his uſurpation, created him prince of Wales, the 24th of Auguſt, A. D. 1483, he being then ten years of age; and the crown was entailed unto him by the parliament; but he died before his father, about the ſame time that his mother deceaſed.

THE

BRITISH MUSEUM



THE two following plates are taken from a MS. preſerved in the Harleian library, which is fairly written on vellum, and moſt elegantly bound in crimſon velvet, edged with crimſon and gold thread, with taſſels of the ſame at each corner, and lined on the inſide with crimſon damaſk: on the cover are five boſſes of ſilver, wrought and gilt, the middle one of which contains the arms of Henry the Seventh, and the other four the portcullis, gilt, on a field party per pale, argent and vert, in enamel. It is made faſt with two claſps, on each of which is a red roſe of Lancaſter, and half an angel proceeding out of a cloud on the top.

The book itſelf contains four original indentures, made between the king (Henry VII.) and John Iſlip, abbot of Weſtminſter, ſpecifying the number of maſſes, collects, &c. which were to be ſaid for the departed ſouls of the king's father, wife, and other relations, &c. and proviſion to be made for thirteen poor men by the king, with many other like matters. —See the catalogue of the Harleian MSS. No. 1498.

No. XLIX.

KING HENRY THE SEVENTH.

IS the king (Henry VII.) giving the book to John Iſlip, the abbot of Weſtminſter, who kneels before him, bearing his crozier on his left arm (Weſtminſter being a mitred abbey). Behind him are divers of his monks, and ſome of the almſmen or beadſmen (mentioned above) with their beads in their hands.

The perſon and character of this king are drawn as follows, by Grafton:

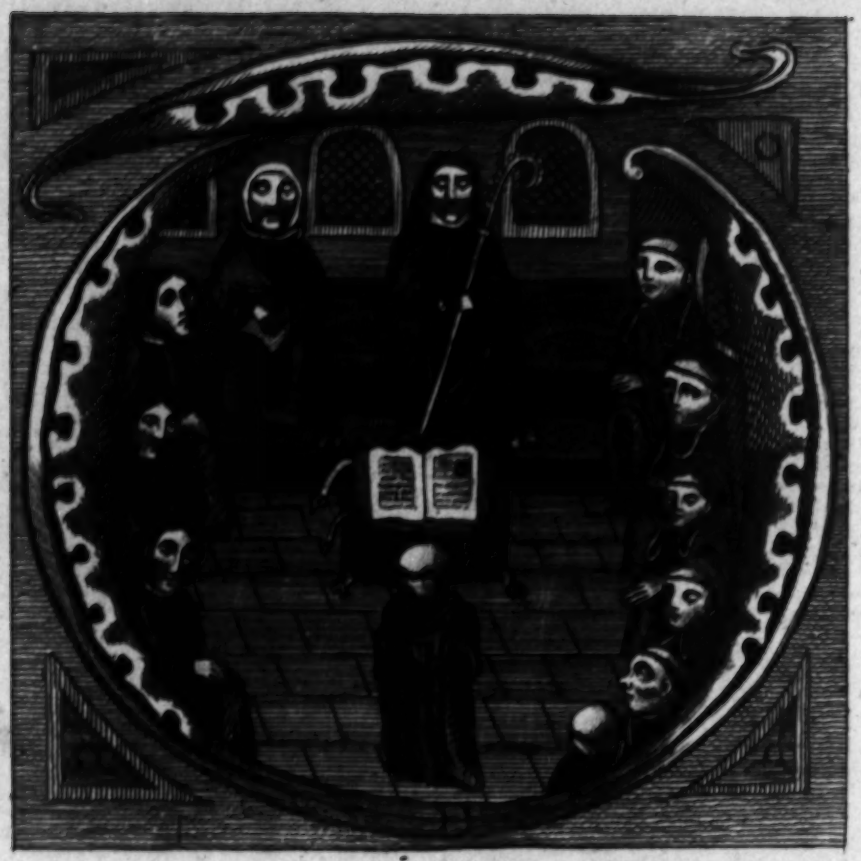
" He was a man of bodie but leane and ſpare, albeit mightie and ſtrong therewith; of perſonage and ſtature, ſomewhat higher then the meane ſort of men be, of a wonderfull beautye and fayre complexion; of countinance mery and ſmiling, eſpeciallye in his communication; his eyes gray, his teeth ſingle, and heare thinne; of witt in all thinges quicke and prompt; of a princely ſtomacke, and haute courage. In great perilles, doubtfull affayres, and matters of waightie importance, ſupernaturell, and in maner devine; for ſuch thinges as he went about, he did them adviſedly, and not without great deliberation and breathing, to the intent that, amongſt all

men, his wit and prudence might be noted and regarded; for he was not ignorant that acts and doings were especially noted and marked with the eies of many a person; and therefore a prince ought as farr to excell and surmount all meane personages in wisedome and pollicie, as he precelleth other in estate and dignitie: For what man will give credite or regarde to him whom he hath proved to be light, wilde, and lascivous of condicions? Besides this, he was sober, moderate, honest, affable, curteous, bounteous, so much abhorred pride and arrogancie, that he was ever sharpe and quicke to them which were noted or spotted with that crime; and there was no man with him, being never so much in his favour, or having never so much authoritie, that either durst or could do any thing as his awne phantasy did serve him, without the consent and agrement of other.—What shall I say more? Although his mother were never so wise (as she was both wittie and wise) yet her will was brydeled, and her doynges restrayned. And this regiment he saide he kept to the intent that he might be called a king, whose office is to rule, and not to be ruled of other.

"He was also an indifferent and sure justicier, by the which one thing he allured to him the heartes of many people, because they lived quetly and in rest, out of all opresion and molestation of the nobilitie and riche personnes. And to this severity of his, was joyned and annexed a certain merciful pittie, whiche he did often showe to such as had offended, and by his lawes were hindred and merced; for such of his subjectes as were fyned or amerced by his justices, to their great impoverishing, he at one time or another did helpe relieve, and set forward: wherby it appeared that he would have the same penalties for other offences and crimes revived and stirred up agayne, whiche was a playne argument that he did use his rigour only (as he said himselfe) to bring lowe, and abate the high stomachs of the wild people, nourished in seditious and civil rebellions, and not for the greedy desire of richesse, or hunger of money—although such as were afflicted would cry out and say, that it was done more for the desire of gain than for any prudent pollicie or politick provision."

The king's robe is red, and lined with ermine; his hose are a flesh colour: the crown and scepter are gold. All the figures behind are in black: the almsmen wear golden badges on their left shoulders. The elbow of the throne is green; the canopy and curtains crimson; the arras a deep red, and the wall and pavement are of stone colour: the cieling is blue, powdered with golden stars: the letter is blue, white, and red, on a gold ground.

BRITISH MUSEUM



No. L.

CONFIRMATION OF THE DEEDS OF ALMS.

REPRESENTS a monk ſtanding before a deſk, and reading the abſtract of the firſt deed (according to the directions therein contained), a judge, with other miniſters of the law, aſſiſting on the right hand, and abbot Iſlip with his monks on the left.

Beſides the donations contained in theſe indentures, king Henry built a ſumptuous chapel at Weſtminſter.

" In the year of our Lord 1503 (ſays Stow) took down the chapel of our Lady, above the eaſt end of the high altar at Weſtminſter, as well as a tavern near adjoining, called the White Roſe, and in the ſame place, or plot of ground, on the 24 day of January, the firſt ſtone of our Ladies chapel was laid, by the hands of John Iſlip, abbat of Weſtminſter; Sir Reginald de Bray, knight of the Garter; Doctor Barons, maſter of the Rolls; and Dr. Wall, chaplaine to the king; maſter Hugh Oldham, chaplaine to the counteſs of Derby and Richmond, the king's mother; Sir Edward Stanhope, knight, and divers others: upon which ſtone was engraven the day, the year, &c.—The charges in building this chapel (as I have been informed) amounted to the ſummes of 14,000 pounds.—This chappel Leland calls the miracle of the world; for any man that ſees it may well ſay, that " all elegancy of worſhip and matter is couched in it :" and this building the king directed chiefly " to be a place of ſepulture for himſelf and all his poſterity; where in at this time is to be ſeene his owne tombe, moſt gorgeous and great, made all of ſolid braſs."

Thus far mine author. And in another place in his Survey, he remarks that " the alter and ſepulchre of the ſame king (Henry the Seventh) wherein his body reſteth in this his new chappel, was made and finiſhed in the yeere 1519, by one Peter, a painter of Florence, for which he received 1000 ſterling for the ſtuff and workmanſhip, at the hands of the king's executors, Richard biſhop of Wincheſter; Richard biſhop of London; Thomas biſhop of Durham; John biſhop of Rocheſter; Thomas duke of

Norfolk, treaſurer of England; Charles earl of Worceſter, the king's chamberlaine; John Fineaux, knight, chief juſtice of the King's Bench; Robert Reade, knight, chief juſtice of the Common Pleas."

The abbot and his monks are in black; the judge is in red, lined with white; the figure next him is in red, the next in blue, and the next in red; the ſeat and ſtep are green; the deſk the book lies on is crimſon; the wall and pavement are of a ſtone colour; the letter as before, red, white, and blue, on a gilt ground.

This plate is copied from the ſame MS. as the foregoing.—See page 97.

ADDITIONS

BRITISH MUSEUM





ADDITIONS TO THE WORK.

WE have thus far brought down the ſeries of kings, &c. from the reign of Edward the Confeſſor, which have been diligently collected, as well as the greateſt care and attention beſtowed to make them as complete as poſſible: yet, ſince the beginning and continuation of this work, ſeveral curious matters, which unavoidably had eſcaped notice, have occurred, and are here given in chronological order.

No. LI*.

HENRY THE FIRST.

REPRESENTS king Henry the Firſt bewailing the fatal and unfortunate end of his children, who are repreſented below ſtruggling in vain with the tempeſt, wherein they periſhed. This circumſtance is related as follows, by Speed:

"Prince William, who now wanted but only the name of a king, commanded another ſhippe to be prepared for himſelfe, his brethren and ſiſters, with many other nobles and gallant courtiers both of England and Normandy, who plying the mariners with pots and wine (therin being inſtruments of their owne calamity approaching) made them bragge to out-ſaile the king's ſhippe before; and in the night putting forth from land, with a merry gale, made way over the dancing waves as ſwift as an arrow: but (as if the heavens would have king Henries too great felicities allaid, and tempered with ſenſe of courtly variety) in the midſt of their jollity and ſinging (alas! they ſang their laſt, and little thought on death!) for ſuddainely the ſhippe daſhed againſt a rocke, not very far from the ſhoare, at which fearfull diſaſter a hideous cry aroſe, all of them ſhifting (and yet through amazedneſs not knowing how to ſhift) to ſave themſelves from the

* This plate is copied from Claudius, D. 2.

danger;

danger: for God repaying the reward for ſinne, ſuffer'd not thoſe unnatural wantons (for ſuch were many of them, ſaith Paris) to have chriſtian buriall, and ſo ſwallowed them up in the ſea, when her waves were moſt calme. Prince William gat ſpeedily into the cocke-boate, and might well have eſcaped, had not hee pittied his ſiſter, the counteſſe of Perche, crying unto him for helpe, when turning the boat to her ayde, ſo many ſtrived to get in (every man in ſuch a caſe eſteeming his life as much as a prince) that with their weight it preſently ſuncke, and of ſo princely a traine no one eſcaped to relate that dolefull tragedie, ſave only a baſe fellow (a butcher ſome ſay) who ſwamme all night upon the maine-maſte, and got ſhoare in the morning, with much danger of life.

"This was the moſt unfortunate ſhipwrack that ever hapned in our ſeas, bringing an inconceivable heavineſſe to the king and whole ſtate: for therin periſhed prince William duke of Normandy, the joy of his father, and hope of his nation; Richard, his baſe brother; his ſiſter Maud, counteſſe of Perche; Richard earle of Cheſter, with his wife lady Lucy, the king's niece by his ſiſter; Adela Otwell, the earle's brother, the young duke's governor; divers of the king's chiefe officers, and moſt of the princes; Geffrey Riddle, Robert Manduit, William Bigod, Geffrey arch-deacon of Hereford, Walter de Crucie, and many other of prime note and eſteeme, to the number of one hundred and ſixty perſons, none of their bodies being found, though great ſearch was made for them."

The king is habited in deep blue; his robe is light pink lined with red; the ſeat is of a ſtone colour; the back ground on the right ſide is red and ſilver, and on the left blue and gold; the frame red and blue; the two children blue, and the two attendants blue and red; the ſhip a light brown. and the water green.

BRITISH MUSEUM



No. LII*.

KING JOHN.

Is king John, who is repreſented hunting. This illumination is at the head of a foreſt charter.

Speed, after repeating the ſcandals which the monks unjuſtly threw upon king John in their writings, makes note of his actions as follows :

" His works of devotion were inferior to none, as his foundations declare at Beauly, Farrington, Malmeſbury, and Dublin, and that other for nunnes at Godſtow, by Oxford, from which ſome have interpreted that propheſie of Merlin as meant of him :

Sith virgins-gifts to maids he gave
'Mongſt bleſſed ſaints God will him ſave.

" His acts and orders for weale-publike were beyond moſt, he being either firſt, or the chiefeſt, who appointed thoſe noble formes of civill government in London, and moſt cities and incorporate townes of England, endowing them alſo with the greateſt franchiſes; the firſt who cauſed ſterling money to be here coyned: the firſt who ordained the honourable ceremonies in creation of earles: the firſt who ſetled the rates and meaſures for wine, bread, cloth, and ſuch-like neceſſaries of commerce: the firſt who planted engliſh lawes and officers in Ireland, and both annexed that kingdome and faſtned Wales to the crowne of England, thereby making amends for his loſſes in France; and thence, amongſt all the Engliſh monarchs, he was the firſt who enlarged the royal ſtile with Lorde of Ireland: a matter of greater import for England's peace, than all the French titles ever yet have proved. Whoſe whole courſe of life and actions wee cannot ſhut with any truer euloge, than that which an ancient author hath conferr'd on him: " Princeps quidem magnus erat, ſed minus fælix; atque ut Marius, utramque fortunam expertus."—Doubtleſſe he was a prince more

* This plate is from Claudius, D. 2.

great

great than happy, and one who, like Marius, had tried both ſides of Fortune's wheele."

The king is dreſſed in a light red tunic, and a blue robe; the horſe is grey, and the trappings red; the ſtag and the rabbits are of a dun colour; the dogs proper; trees and ground green; the back ground is blue and red, with gold ſquares.

No. LIII.

BRITISH MUSEUM



No. LIII*.

EDWARD THE THIRD, AND DAVID KING OF SCOTLAND.

Is Edward the Third, and David king of Scotland, who are repreſented hand in hand; an emblem of the peace confirmed between them. This illumination is at the head of the articles of the peace, which are moſt elegantly written, and the initial letter of each article embelliſhed with the royal arms of England, quartered with thoſe of France. This peace was concluded in the year 1357, at the conſtant ſupplication and intreaties of Joan, wife to David, (who was ſiſter to Edward) after he had been kept cloſe priſoner for the ſpace of eleven years in the caſtle of Odiam. Hollingſhead relates the matter fully as follows:

"David king of Scotland, ſhortly after the truce was concluded betwixte Englande and Fraunce, was ſette at libertye, paying for his ranſom the ſumme of one hundrethe thouſand markes, as Jourdon ſayeth; but whether hee meaneth Scottiſhe or ſterling money, I cannot ſaye: he alſo was bounde by covenant, nowe upon his deliverance, to cauſe the caſtelles in Nideſdale to be raſed, which were knowen to be evill neighbours to the Engliſhe borderers, as Dunfriſe, Dalſwinton, Morton, Dunſdere, and other nine. His wife, queene Joan, made ſuche earneſte ſute to hir brother, king Edwarde, for hir huſbandes diliverance, that king Edwarde was contented to releaſe him upon the payment of ſo ſmall a portion of money, and performaunce of the covenauntes for the raſing of thoſe caſtells; although Froiſſart ſayth that hee was covenaunted to pay for his deliveraunce, within the terme of ten years, five hundrethe thouſande nobles, and for ſurety of that payment to ſende into Englande ſufficient hoſtages, as the earles of Douglaſs, Murrey, Mar, Sutherlande, and Fiffe, the baron of Veſcye, and Sir William Camoiſe. Alſo he covenaunted never to wear armour agaynſt king Edwarde, within his realme of Englande, nor conſent that his ſubjects ſhould doe; and further ſhoulde, upon his returne home, doe the beſte he coulde to cauſe the Scottes to agree that their countrie ſhould holde of him

* From Nero, D. VI. as is alſo the following plate.

in fee, and that he and his ſucceſſoures, kings of Scotland, ſhould doe homage to the king of Englande, and his ſucceſſors, for the realme of Scotland."

Edward is dreſſed in light pink lined with ermine, and blue ſleeves. The king of Scotland is in red, and his collar is gold. The back ground is blue and gold; and the letter blue, on a gilt ground. The arms are proper.

No. LIV.

BRITISH MUSEUM



No. LIV.

JOHN, KING OF FRANCE.

Is a portrait of John, king of France, who was brought priſoner into England by Edward the Black Prince.

" Now approached the time (ſays Grafton) that the prince of Wales had made proviſion of ſhips, and furniture to the ſame, for the conveyaunce and bringing of the French king, and his other priſoners, into England. And when he had all things in readineſſe, he called unto him the lord Dalbert, the lorde Muſident, the lord Laſpare, the lorde of Punyers, and the lorde of Roſen, and gave them commaundemaunt to keepe the countrie there untill his returne againe.

" Then he tooke the ſea, and certaine lordes of Gaſcoyne with him. The Frenche kinge was in a veſſell by himſelfe, to be the more at his eaſe, and was accompanied with two hundreth men of armes, and two thouſand archers. For it was ſhewed the prince that the three eſtates, by whome the realme of Fraunce was governed, had layd in Normandye and Crotoye two great armyes, to the entent to meete with him, and to get the Frenche king out of his handes, if they might. But their appered no ſuch matter; and yet they were on the ſea XI dayes, and on the XII daye they arrived at Sandwich. Then they iſſued out of their ſhip, and landed, and lay there all that night, and taryed there two dayes after to refreſhe them; and on the third day they roade to Cauntorburie.

" When the king of England knew of their coming, he commaunded the citizens of London to prepare themſelves and their citie, and to make the ſame ſeemely and meete to receyve ſuche a man as the French king was; whiche the citezens of London did accordingly.

" And from Cauntorbury they came to Rocheſter, and there taryed a daye, and from thence the next daye to London, where they were honourably receyved; and ſo they were in every good towne they paſſed.

" The French king roade through London on a white courſer well apparelled, and the prince on a little black hobby by him. This was (ſays Hollingſhead) the foure and twentieth day of May; and they were with greate honour joyfully received of the citizens into the citie of London,

and ſo conveyed to the pallace of Weſtminſter, where the king ſitting in Weſtminſter Hall receyved the Frenche king, and after conveyed hym to a lodging for him appoynted, where he laye a ſeaſon; but after hee was removed to the Savoy, whiche was at that time a goodly houſe, apperteyning to the duke of Lancaſter, though afterwards it was brent and deſtroyed by Wat Tyler, and Jacke Strawe, and their companie."

The king is in blue lined with ermine, pink ſleeves and hoſe, and a gold collar. The back ground is gold, and the ornamented frame is blue.

This is from the ſame MS. as the former.

FIELDIAN MUSEUM



fol 103



fol 104

No. LV*.

GEOFRY DE LUCY, AND MARY DE ST. PAUL.

THE figure at the top is Geofry de Lucy, ſuppoſed to be the ſon of that Geofry de Lucy mentioned in the reign of Edward the Firſt, and one of the knights that attended Edward the Third into France.

The figure of a lady, at the bottom of the plate, is Mary de St. Paul, (counteſs of Pembroke) who was the daughter of Guy de Chaſtilian, earl of St. Paul. She was married to Aymer de Valence, earl of Pembroke, who was murdered in France in 1323; after which (according to Stow) ſhe was re-married to Laundas, who was taken with the priſoners in the attempt to ſurprize the caſtle of Calais, in the time of Edward the Third.—This curious adventure is thus briefly related by Baker:

"In the year 1349, the 23 of Edward the Third, Geoffry de Charmy, captain of St. Omer, agreed with Aymry of Pavia, whom king Edward had left governour of Callice, to render it up for twenty thouſand crownes; whiche king Edward hearing of, ſent to Aymery, and charged him with this perfidiouſneſs; whereupon Aymery comes to the king, and humbly deſiring pardon, promiſeth to handle the matter ſo as ſhall be to the king's advantage, and therupon is ſente back to Callice. The king, the night before the time of agreement, arrives with three hundred men at armes, and ſix hundred archers. Monſieur de Charmy ſets out likewiſe the ſame night from St. Omer's with his forces, and ſent a hundred men before with the crownes to Aymery. The men are let in at a poſtern gate, the crowns received, and aſſured to be all weight: which done the gates of the town are opened, and out marches the king before day to encounter Monſieur de Charmy, who perceiving himſelfe betrayed, defended himſelfe the beſt he could, and put king Edward to hard bickering, who for that he would not be known there in perſon, put himſelf and the prince under the colours of the lord Walter Manny, and was twice beaten down on his knees by Monſieur de Riboumont, a hardy knight, (with whom he fought hand to hand) and yet recovered, and in the end took Riboumont priſoner. Charmy

* This plate, with No. 57, 59, and 60, are all from Nero, D. VII.

was likewiſe taken, and all his forces defeated. King Edward the night after (which was the firſt of the new year) feaſted with priſoners, and gave Riboumont, in honour of his valour, a rich chaplet of pearl which himſelf wore on his head (for a new-year's gift) forgave him his ranſome, and ſet him at liberty.—Amongſt the priſoners who were taken on this occaſion, were Geffrey Charney, and his ſon, Edward de Renty, Robert Danquil, Otto de Gulo, the baron Mactingham, Baldina Saylly, Henry de Piees, Garinus Baylofe, Peter Renell, Peter Dargemole, Eſtace de Riplemount, and many other, lords, knights, and baronets, who were chaſed and ranne away with their auncients, as the lord de Mounmarice, alſo Laundas, who maryed the ladie Saint Paul, counteſs of Pembroke, in England; alſo the lord Fenas, the L. Planckes, and another Euſtace de Riplemount. There were ſlaine in the ſkirmiſh, the lord Henry de Boys, the lord Archibald, and many others, whoſe names the conquerors were not able to certify."

This Mary de St. Paul was a devout and religious lady, poſſeſſed of a conſiderable dowry, which ſhe beſtowed in pious and charitable uſes. She here holds an image of gold of the Virgin Mary, which ſhe gave to the Abbey of St. Alban's. She alſo founded Pembroke Hall, Cambridge, in the year 1343, and died 1377.

The top figure is in blue, with a pink hood and black cap; back ground is blue and gold, and the frame is blue. The lady's habit is cloth of gold, ſo is her head dreſs; and the image is gold: the altar is marble, and the back ground a deep red; the whole encloſed in a blue frame.


BRITISH MUSEUM



No. LVI.

JOHN GOWER.

REPRESENTS the portrait of John Gower, a famous Engliſh poet, who was cotemporary with Chaucer, and greatly aſſiſting with him in refining the Engliſh language. He was author of the Confeſſio Amantis, in Engliſh; the Speculum Meditantis, in French; and the Vox Clamantis, in Latin; from a MS*. of which laſt work the preſent portrait is taken; it is preſerved in the Cotton Library. He is here repreſented ſhooting at the world, with theſe lines over the picture:

Ad mundum mitto mea ſacula dumque ſagitto;
At ubi juſtus exit nulla ſagitta fexit,
Sed male viventes hos vulnexo tranſgxedientes,
Conſcius exgo ſibi ſe ſpeculetur ibi.

In Engliſh ſomething like this:

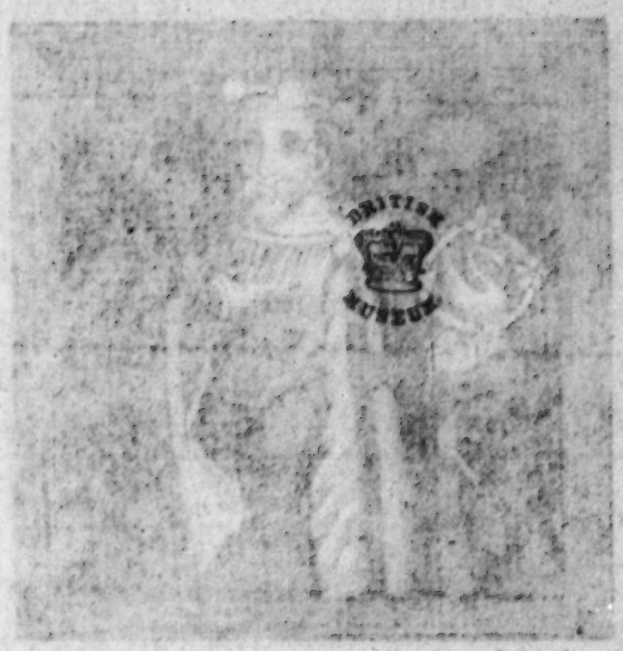
My darts and arrows to the world I ſend;
Amongſt the juſt my arrows ſhall not fall,
But evil doers through and through I wound,
Who conſcious of their faults may learn to mend.

"The famous poet, John Gower (ſays Stow) was a man not much unlike the other (Chaucer) in excellency of wit, learning, or poſſeſſions. He builded a great part of S. Mary Oueries church in Southwark, then new re-edified; on the north ſide of the which church he prepared for his bones a reſting place, where ſomewhat after the old faſhion he lyeth right ſumptuouſly buried in a tombe of ſtone, with his image alſo of ſtone lying over him, the haire of his heade awburne long to his ſhoulders, and curling up, a ſmall forked beard, and on his head a garland or chaplet of roſes red, 4 in number, an habit of purple damaſked downe to his feet, a coller of eſſes of gold about hys necke, under his head the likeneſs of the 3 bookes which he compiled. His tombe arched was beautified with his armes, and

* This is in the Cotton Library, marked Tib. A. iv. and the whole is of one colour, namely, dark brown.

the

the likeneſs of angels with poſies in Latine. Beſide, in the wall were painted three virgins crowned, one of the which was written Charity, and held this device, "En toy qui filz de Dieu le pere ſauue ſoit, qui giſt ſubs ceſte perre." The ſecond Mercie, with this device, "O bon Jeſu! fait ta mercie alme dont le corps giſt jcy." The third Pittie, with this device, "Pour ta pite Jeſu regard, et mete ceſte alme in ſauue garde." All which is now waſhed out, and the image defaced by cutting off the noſe and ſtriking off his hands.—He died An. Dom. 1402, about 80 years of age."


BRITISH MUSEUM



No. LVII*.

THOMAS OF WOODSTOCK, DUKE OF GLOCESTER,

"THOMAS, the ſeventh and youngeſt ſonne of king Edward the Third, and queen Philippa, ſirnamed of Woodſtock, where he was borne, was (ſays Speed) firſt earl of Buckingham, created by his nephew king Richard the Second on his coronation day, an. 1377; by whom after alſo he was made duke of Glouceſter, 1385. The earldoms alſo of Eſſex and Northampton, and the conſtableſhip of England, fell to him by right of his wife Eleanor, the onley daughter and heir of Humfrey de Bohun, earle of Hereford and Eſſex. He was a man of valour, wiſedome and vigilancy, for the behoofe of the king, his nephew, and the ſtate; but thoſe noble vertues (diſtempered with too much wilfulneſſe and forward obſtinacy) bred him firſt envie, and after ruine. For the king ſurmiſing him to be a too ſevere obſerver of his doings, conſulted with Thomas Mowbray, duke of Norfolk, how to make him away; whom Mowbray unawares ſurpriſing, convaied ſecretly to Callis, where he was ſtrangled, 1397, the twentieth of his nephew's raigne. Himſelf, in his life, had provided a goodly tombe at Playſie (now Pluſhy) in Eſſex (his own towne, and the uſuall ſeat of the great conſtables of England) where he founded a colledge; whither his bodie was brought, and layd with all funerall pompe: but afterwarde it was tranſlated to Weſtminſter, where alſo lyeth Eleanor his wife, who dyed 1399. Their iſſue was Humfrey earle of Buckingham, who dyed at Cheſter of the peſtilence, an. 1400: Anne, married firſt to Edmund earle of Stafford, by whom ſhee had Humfrey duke of Buckingham; ſecondly, to William Bourchier, earle of Eue, by whom ſhe had Henry earle of Eſſex: Joane, married to Gilbert

* This plate is copied from the ſame MS as No. LV. viz. Nero, D. VII.

L. Talbot, and had iſſue by him a daughter, who dyed young: Philip and Iſabell, both dying iſſueleſs."

The figure is in deep crimſon, lined with white, the coronet round his head is gold; the ſwan is ſilver; the back ground blue and gold, and the frame red.

No. LVIII.

BRITISH MUSEUM



No. LVIII*.

DUEL BEFORE THE KING.

ANCIENTLY, when any matter of importance was brought before the juſtices, which could not be proved by witneſs, combat was granted; and in this caſe, if the accuſed was vanquiſhed, he was convicted of the crime he was accuſed of; and if the accuſer, he was puniſhed as a perjured man and a falſe witneſs. The culprit was then executed (if he was not ſlain in the combat) without any further examination.—This was the caſe between two eſquires in the reign of Richard the Second. The one of Navarre accuſed an Engliſh eſquire, called John Welch, of treaſon; for trial thereof a day was appointed for a combat, which was to be performed in the king's palace at Weſtminſter. Accordingly being met, there was a valiant fight betwixt them; but at laſt the Engliſhman was the conqueror, and the vanquiſhed Frenchman was deſpoiled of his armour, drawn to Tyburn, and there hanged for his untruth.

The order of the combat, with the proceſs, was as follows:—The accuſed ſtrongly denying the fact alledged againſt him, threw down his gauntlet, or any other gage, calling the accuſer a lyar, and thereby challenging him to combat; then the other took up the gage of the accuſed, and threw down his own, declaring his willingneſs to prove by battle the truth of his aſſertions: the gages were then ſealed, and delivered to the marſhal, and leave to combat demanded of the king; which if he granted, a day and place was then appointed, by which time a ſcaffold was erected for the king and his attendants (the earl marſhal, and high conſtable of England) who were to ſee that no undue advantage might be taken by either party; and the liſts were railed round.—This method of trial was not often put in execution.

The above illumination was made about the reign of Richard the Second, whoſe portrait the figure of the king much reſembles. In this king's reign, Henry earl of Derby challenged Thomas Moubray, duke of Norfolk, to ſingle combat.

* This is from Nero, D. 17.

The armour of the two fighting figures is ſilver; the plates at their elbows, and their girdles, are gilt. The firſt figure to the right is the ſame. The king is in light pink, with a blue robe lined with ermine. The figure next the king is in ſilver armour, the body of which is purple. The back ground is red, flowered; the ground of the liſts is green, and the rails are red. The letter is blue and red, on a purple ground, with a gilt edge.

No. LIX.

BRITISH MUSEUM





No. LIX*.

ROBERT CHAMBERLEYN.

THE ſingular figure here repreſented, is, in the original, ſaid to be the portrait of a knight named Robert Chamberleyn, who is ſuppoſed to have been in France with Henry the Fifth, at the battle of Agincourt. This curious painting, which is placed amongſt the benefactors to the Abbey of St. Alban's (in the great book mentioned before) has a date put by the ſide of it, which follows the name of the knight, viz. 1417; the time moſt likely that the donation was made from him to the abbey, and probably left them by his laſt will; which is the reaſon why he is repreſented upon his knees, in a praying poſture, offering up a ſcrole, which is received by a hand above, ſignifying that his prayer was heard by Almighty God. On the ſcrole is written, in the character of that time,

"Miſerere mei Deus!"

"Have mercy upon me, O God!"

The chief reaſon for engraving this picture (as no account can be given of the family or hiſtory of the perſon repreſented, unleſs his arms underneath may lead to any diſcovery) was for the repreſentation of the armour worn by the knights at that time, which is here ſo exactly delineated, and ſo much more perfect than in general it can be found.—A modern may ſurvey, with wonder, the great weight of iron under which thoſe hardy warriors fought, and to whoſe proweſs England owes ſo much, and who ſo far advanced her glory in the ſingular victories obtained againſt our rival foes.

The body of this knight's armour is ſilver, done over with a light verniſh, and flowered; the armour on his arms, legs and thighs, as well as his

* This is from the ſame MS. as No. LVII.

gauntlet

gauntlet and helmet, are ſilvered over, without any verniſh, only ſlightly ſhaded; the ground he kneels upon is green, and the back ground is blue, diamonded with ſtronger and lighter colours; the border is gilt. The field of the arms below, is argent; the legs, &c. ſable.

No. LX.

BRITISH MUSEUM



folio 8.

No. LX.

THOMAS RAMRYGE, ABBOT OF ST. ALBAN'S.

THIS is a very curious plate, and repreſents Thomas Ramryge, who was abbot of St. Alban's at the time in which the curious catalogue of the benefactors to that abbey was compleated (about the year 1484).—This book, called the Golden Regiſter, we have had frequent occaſion to mention, and ſeveral valuable portraits are engraved from it, as has been ſeen in the courſe of the work.

Ramryge is repreſented upon his knees, praying to the Holy Trinity, pictured as a ſort of altar piece, and on the altar before is reſted his mitre (St. Alban's being a mitred abbey).—By the ſide of the abbot is a ſcrole, on which is written,

"Sancta Trinitas, unus Deus, miſeris animis T. Ramryge."

"Holy Trinity, one God, have mercy upon the ſoul of T. Ramryge."

Which is entirely agreeable to the zeal of the times.—Part of his epitaph is preſerved by Weever, which runs thus:

"Hic jacet - - - Thomas, Abbas huius Monaſterii."

"This is the laſt abbot (adds that author) for whom I find any inſcription or epitaph, and the laſt in my catalogue; whoſe ſurname was Ramrige."

"Vir ſuis temporibus tam dilectus Deo quam hominibus, propter que cauſas varias nomen in perpetua benedictione apud poſteros habens."—(He was an excellent man in his time, beloved as well by God as men; for which reaſon his name was had in perpetual bleſſings amongſt poſterity.)—Saith this ſame Golden Regiſter, in a ſubſequent entry.

The abbot is in black; the altar is blue, and the pavement dark and light green; the mitre white, bordered with gold. The figure of God is in red, and a blue robe: the glory is gold, on a yellow ground; the croſs is green, and the figure of Chriſt fleſh colour. The back ground is red and gold: the letter is blue, white and red.

FINIS.

AN INDEX FOR FINDING THE MANUSCRIPTS, &c.

MENTIONED IN THIS BOOK.

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This INDEX, and the following, were drawn up by JOHN FENN, Eſq; F. A. S. of Eaſt Derham, in Norfolk, who was ſo kind as to permit the author to print them from his MS. He therefore takes this opportunity to return his ſincere acknowledgments to that gentleman, not only for theſe, but ſeveral other ſpecial favours received from him.

A CATALOGUE OF THE PLATES
IN THE
REGAL AND ECCLESIASTICAL ANTIQUITIES OF ENGLAND.

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LI	Henry I. bewailing the loſs of his children, 1120.				
XXXIV.	Maud, queen of Henry I. 1101. - - -				1377—1461
VI.	Stephen, in the dreſs of the time - - -	1104	1135	1154	1272—1307
VII.	Henry II. in his coronation robes - -	1133	1154	1189	
VIII.	Henry II. diſputing with Thomas of Becket, abp of Canterbury, 1162			1171	
IX.	Thomas of Becket murdered at the altar -			1171	1172
X	Richard I. impriſoned, 1192—wounded, 1199	1157	1189	1199	1272—1307
LII	King John on horſeback, hunting a ſtag -	1160	1199	1216	
XI	King John in robes of ſtate, receiving a cup			1216	
XII.	Henry III. crowned by - - - - - -	1206	1216	1272	
	Peter de la Roche, bp of Wincheſter, 1204			1238	Edw. I.
	Henry Blont, abbot of Gloceſter, 1205			1224	1272—1307
XIII.	Edward I. on his throne, receiving the pope's bull from - - - - } Abp of Canterbury, and others.	1239	1272	1307	
XIV.	Edward II giving his marſhal's commiſſion to Thomas of Brotherton, earl of Norfolk, 1315 - - - - - - - - -	1284 1300	1307	1327 1338	
LIII.	Edward III. confirming the peace with David II. king of Scotland, 1357 - -	1321	1329	1370	14th Century.
LIV.	John the Good, king of France, priſoner, 1357	1319	1350	1364	
XV.	Edward III. giving the conquered provinces of France to - - - - - - -	1312	1327	1377	
	Edward the Black Prince, 1362 - -	1330		1376	
XXXV.	Joan of Kent, wife of Edw. the Black Prince			1386	
LV.	Geofrey de Lucy, and Mary de St. Paul, counteſs of Pembroke			1377	1377—1461

CATALOGUE OF THE PLATES.

Plate No.	Kings, Princes, Noblemen, Bishops, Knights, Authors, &c.	when born.	began to reign.	died, or murdered.	Date of MSS.
XVI.	John of Gaunt, duke of Lancaſter, as high ſteward, and - - - - - -	1340		1399	14th Century
	Thomas of Woodſtock, high conſtable, 1377	1355		1397	
XXXVI.	Conſtance, wife of John of Gaunt, and daughter of the king of Caſtile -	1354		1394	Richard II. 1377.
	Margaret, ducheſs of Norfolk, daughter of Thomas of Brotherton - -			1399	Edward IV. 1461.
LVII.	Thomas of Woodſtock, duke of Gloceſter	1355		1397	
XXXVII.	Geofrey Chaucer - - - - - - - - -	328		140 0	15th Century
LVI.	John Gower, a poet, ſhooting at the world	1323		1402	
XVII.	Richard II. crowned by - - - - - -	1366	1377	1400	
	Simon Sudbury, abp of Canterbury, 1375, and			1381	
	Nicholas de Lytlington, abbot of Weſtminſter, 1361 - - - - - -			1386	Richard II. 1377—1387
	Henry earl of Derby (afterwards Hen. 4.) with the ſword - - - -	1366			
XVIII.	Ann of Bohemia, queen of Richard II. - crowned by		1382	1394	
	W. Courtney, abp. of Canterbury, 1381			1396	
XIX.	Richard II. on his throne, attended by officers of his court, and receiving a book from a Celeſtine monk - - -				1377—1399
LVIII.	Richard II. preſent at a combat, attended by earl marſhal and high conſtable of England				1377—1399
XX.	Francis de la Marque, a French gentleman, & Janico D'Artois, a Gaſcoigne knt. 1399.				
XXI.	Richard II. in Ireland, knights (1399)				
	Henry, ſon of the duke of Lancaſter (afterwards Henry V.) - -	1388			
XXII.	Tho. Spencer, earl of Gloceſter, confers with Mac Murrough, the Iriſh rebel.			1401	
XXIII.	Tho. Arundel, abp. of Canterbury, reading the pope's bull - - - - - - -			1413	Hen. IV. 1401—1413
XXIV.	Richard II. at Conway caſtle, conſulting with				
	John Montacute, earl of Saliſbury - -			140	
	Thomas Merks, biſhop of Carliſle, 1397			1401	
	John Holland, duke of Exeter (earl of Huntingdon) and - - -			1401	
	Thomas Holland, duke of Surrey - -			1401	
XXV.	Dukes of Exeter & Surrey riding to Cheſter				
XXVI.	The dukes of Exeter & Surrey introduced to Henry of Bolingbroke, duke of Lancaſter	1367			

CATALOGUE OF THE PLATES.

Plate No.	Kings, Princes, Noblemen, Bishops, Knights, Authors, &c.	when born.	began to reign.	died, or murdered.	Date of MSS.
XXVII.	Henry Percy, 1ſt earl of Northumberland perſuading Richard II. to go with him to the duke of Lancaſter. The earl of Saliſbury, &c are with the king.			1407	Hen. IV. 1401—1413
XXVIII.	The earl of Northumberland confirms by oath to Richard II. &c. the truth of his engagement.				
XXIX.	Richard II. &c. riding towards Cheſter, meets the earl of Northumberland with a party of ſoldiers.				
XXX.	Richard II. at Flint caſtle, attended by the earl of Saliſbury and biſhop of Carliſle; reſpectfully ſaluted by Henry duke of Lancaſter 20th Auguſt, 1399.				
XXXI.	Richard II. led into London by Henry duke of Lancaſter; they are met by the citizens of London 1ſt September, 1399.				
XXXII	Richard II. in his royal robes, reſigning his crown to Henry duke of Lancaſter, 29th September, 1399.				Hen. VI. 1460.
XXXIII.	Richard II.'s reſignation declared in parliament, and Henry duke of Lancaſter recognized for king;				Hen. IV. 1401—1413
	The biſhops ſit on the right, and the noblemen on the left hand of the throne;				
	Henry earl of Northumberland, and -			1407	
	Ralph Nevill, earl of Weſtmorland - are ſtanding.			1425	
XXXVIII.	Henry IV. crowned at Weſtminſter, by -	1367	1399	1413	Hen. VI. 1460.
	Thomas Arundel, abp. of Canterbury -			1413	
	Richard Scrope, abp. of York, 1397 -			1405	
	Will. de Colcheſter, abbot of Weſtminſter			1421	
XXXIX.	Henry IV. in his royal robes, receiving from Hoccleve a book, 1408. Nobles attending.				1408.
XL.	Henry V. on his throne, receiving from -	1388	1413	1422	Hen. V. 1413—1422
	John de Galopes a book; on the right				
	L. de Luxemburgh, chancellor of France			1443	
XLI.	Henry VI. ſurrounded by his court at Bury, &	1421	1422	1471	Hen. VI. 1428—1440
	John duke of Bedford, regent of France, &			1435	
	Humphrey duke of Gloceſter, (1428-1441) receiving from			1447	
	Will. Curteis, abbot of Bury, a book -			1440	
XLII.	Hen. VI on his throne, receiving a book from John Lidgate, a monk of Bury - -	1380		1440	1428—1440

CATALOGUE OF THE PLATES.

Plate No.	Kings, Princes, Noblemen, Bishops, Knights, Authors, &c.	when born.	began to reign	died, or murdered	Date of MSS.
XLIII.	Henry VI. attended by lords and ladies, and Margaret of Anjou, his queen - -		1445	1482	Hen. VI. 1445—1453
	receiving an account of the garter from John Talbot, earl of Shrewsbury (1442) Humphrey duke of Gloceſter ſtanding by.			1453	
XLIV.	Thomas Beauchamp, earl of Warwick -	1346		1401	1377—1461
	Margaret, his counteſs, daughter of Will. lord Ferrers of Groby				
	Humphrey duke of Gloceſter, 4th ſon of Henry IV. - - - - -			1447	
	Eleanor, his ducheſs, daughter of Reginald lord Cobham.				
XLV.	Thomas Montacute, earl of Saliſbury -			1428	
	receiving from John Lidgate, monk of Bury - - - a book called The Pilgrim.	1380		1440	
LIX.	Sir Robert Chamberlyn, knt. 1417 - -				1417.
XLVI.	Edward IV. on his throne of ſtate - -	1443	1461	1483	Edw. IV. 1461—1483
	receiving from the author the Chronicle of England;				
	Richard duke of Gloceſter - - - and other nobles ſtanding.	1453		1485	
XLVII.	Edward IV. on his throne, and Elizabeth his queen, daughter of Sir Rd. Woodville, earl Rivers, and widow of Sir R. Grey.				1477.
	Prince Edward (afterwards Edward V.) ſtanding.	1470	1483	1483	
	Richard duke of Gloceſter - - - and other nobles ſtanding.	1453		1485	
	Anth. Woodville, earl Rivers, on his knee, preſenting his book, and			1483	
	W. Caxton, his printer, to the king, 1477	1411		1491	
XLVIII.	Prince Edward, only ſon of king Henry VI.	1453		1471	1461—1509
	Ann, his princeſs, (afterwards queen of Richard III.) daughter of Richard earl of Warwick - - - - -			1485	
	Richard III. - - - - - - - -	1453	1483	1485	
	Edward prince of Wales, ſon of Richard the Third and Ann - - - -	1473		1484	
XLIX.	Henry VII. giving a book to	1455	1485	1509	Hen. VII. 1498—1509
	John Iſlip, abbot of Weſtminſter, 1498 -			1516	
L.	John Iſlip, abbot of Weſtminſter, hearing a deed read, attended by a judge, lawyers, and monks.			1516	
LX.	Tho. Ramryge, abbot of St. Alban's (1484) praying to the Holy Trinity.			1526	Hen. VII. 1485—1509

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A

SUPPLEMENT

TO THE

REGAL and ECCLESIASTICAL

Antiquities, Manners, Cuſtoms, Arms, Habits, &c.

OF THE

ENGLISH,

By JOSEPH STRUTT.

LONDON:

Printed for the Author, and ſold by Meſſrs. WHITE, and SON, Fleet-Street; Mr. FAULDER, New-Bond-Street; and Mr. THANE, Rupert-Street, near the Haymarket.

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PREFACE.



I NEED not, I preſume, inſiſt upon the uſefulneſs of this Publication; becauſe it is evident, that from ſources ſo authentic as the delineations found in old manuſcripts are allowed to be, we may derive much light, not only to illuſtrate in many inſtances the obſcurity of Ancient Hiſtory, but alſo to explain in a more full, and certain, manner, the obſolete cuſtoms of our anceſtors. They aſſiſt us to look back upon the times of old, and we ſee our progenitors, as it were, in perſon before us; and though it muſt be granted, that theſe drawings are frequently very rude and uncouth in their appearance, it cannot be denied but that with all their defects they convey a much clearer and juſter idea, of the habits and manners of the people they repreſent, than can be formed from the moſt finiſhed, and elegant deſcription.

The favourable reception which my two former publications of this kind met with, has encouraged me to proceed with this, which may properly be conſidered as a ſupplement to them both. In the ſecond volume of the Manners and Cuſtoms of the Engliſh, there is a chaſm, from the middle of the thirteenth century, to the end of the fourteenth; which all my diligence at that time, from the want of proper and authentic materials, was ineffectual to ſupply. Not long ſince I diſcovered the manuſcript from which the preſent engravings are taken, and they are in every reſpect ſuited to remedy the deficiency I then laboured under. With this view I have laid them before the public, to whoſe candor and protection, I freely commit the work.

The original deſigns, from which the engravings, which conſtitute this publication, are taken, were apparently outlined with a pen, and the ſhadows waſhed in with a colour ſomewhat reſembling biſter; they are very neatly executed, and though not coeval with the facts they repreſent, yet they are undoubtedly faithful pictures of the cuſtoms of the age in which they were drawn.

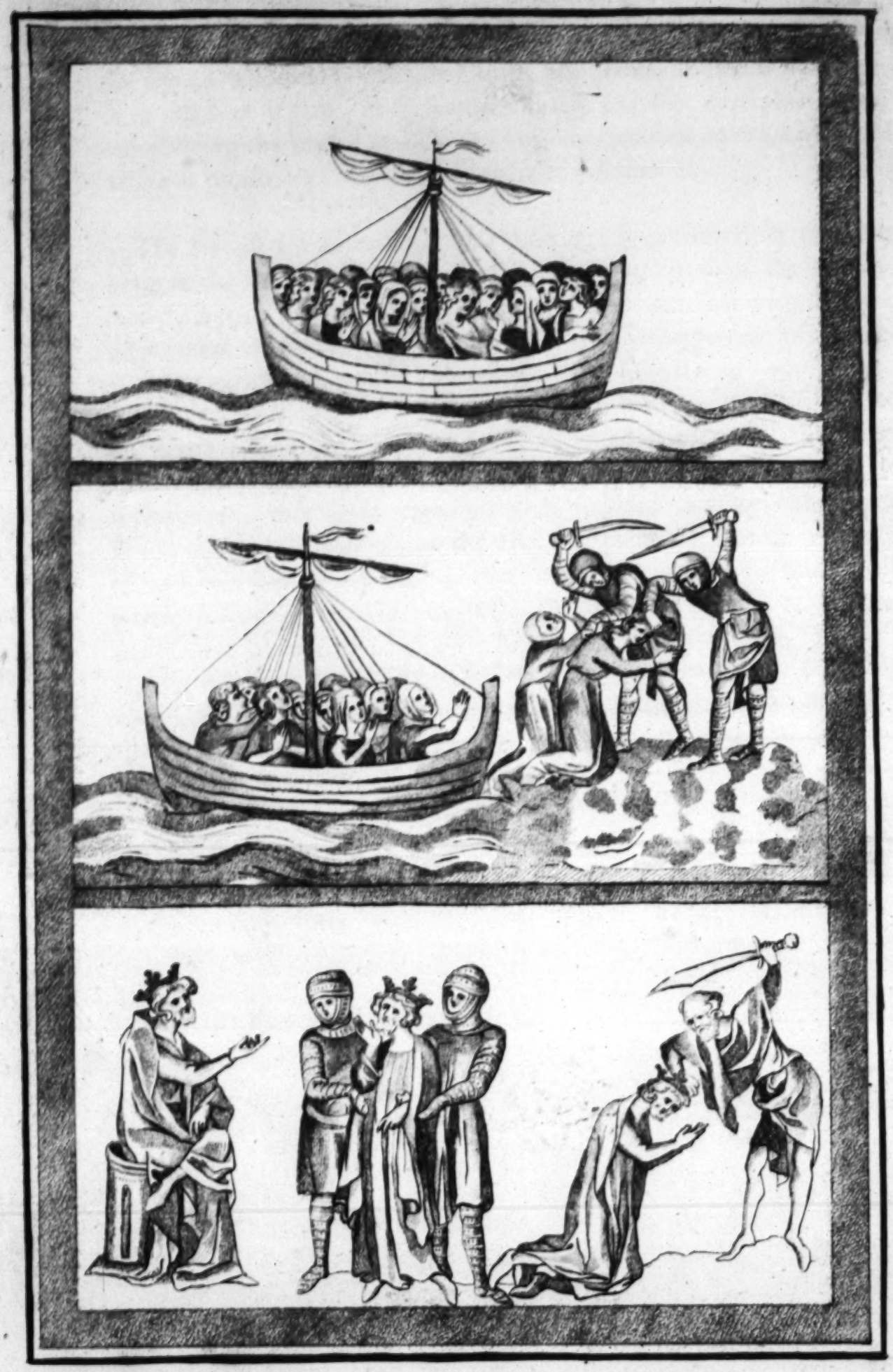
PREFACE.

I thought it unneceſſary to burthen this work with the hiſtory at length of the ſeveral delineations contained in it, and have therefore confined myſelf to ſo much of it only, as ſeemed abſolutely requiſite to explain them, without obliging the reader at all times, to have recourſe to the Engliſh Hiſtory, where at pleaſure he may meet with fuller information.

The manuſcript containing theſe drawings is preſerved in the Royal Library at the Britiſh Muſeum. By the writing and dreſs of the figures repreſented therein, it is evident that it was written and illuminated at the commencement of the fourteenth century. In the beginning of the book is a great variety of waſhed drawings, the ſubjects of which are taken from the Old Teſtament; theſe are followed by the portraitures of ſeveral Saints; beautifully painted and decorated with gold; then ſucceeds a calendar, the pſalter, with penitential hymns, and the litany, divided into ſeven parts; the whole enriched with finiſhed paintings, and ornamental letters of gold, equal, if not ſuperior, in point of workmanſhip, to any thing I ever ſaw in any MS of that æra. The drawings from which the twelve following plates are engraved, occur in the pſalter, at the bottom of the leaves; a drawing of this kind belonging to every page. I have ſelected all that relate to the Engliſh Hiſtory; but a great variety of other ſubjects are therein depicted; ſuch as the miracles attributed to the Bleſſed Virgin; the martyrdom of ſeveral Saints mentioned in the golden legend; groteſque figures, and the like.

This ſuperb manuſcript formerly belonged to Queen Mary, and was preſented to her in the year 1553, by Baldwin Smith, a citizen of London, as appears by an entry made in the laſt page. The preſs mark is 2 B. VII.

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SUPPLEMENT

TO THE

Antiquities, Manners, Cuſtoms, &c. of the ENGLISH.

PLATE I.

NUMBER I. IN the firſt compartment of this plate is repreſented St. Urſula, with her virgin companions, on ſhip board.

NUMBER II. In the ſecond compartment, is delineated their martyrdom. The outlines of this fable, as it ſtands recorded in the golden legend, are as follow: A certain Britiſh king, whoſe name was Natus, or Mautus, had a daughter called Urſula; ſhe was a young lady of extraordinary beauty, and as virtuous as ſhe was fair. The king who at that time reigned in England, having heard of her perfections, demanded her in marriage of her father. Natus received the embaſſy with great marks of ſorrow, becauſe the Engliſh monarch was a Pagan: however, at length he conſented to the union upon theſe conditions: Namely, That the king of England ſhould renounce paganiſm and be baptized; that he ſhould ſend eleven thouſand virgins, ſave one, to accompany Urſula to the Engliſh court; and that ſhe ſhould be allowed the ſpace of one year to prepare herſelf for the nuptials, during which time the Pagan prince might have leiſure to be fully inſtructed in the principles of Chriſtianity. It appears that theſe conditions were com-

plied with, and the virgins accordingly were ſent to the court of Natus. Urſula perſuaded all theſe ladies to embrace the Chriſtian faith, and when they went on ſhip board together, they wandered about the ſea coaſts to Rome, and ſeveral other places; but touching on their return at a port which belonged to a heatheniſh and barbarous people, they all ſuffered martyrdom, rather than renounce their belief in Chriſt.

This prepoſterous fable Mr. Caſley, in his preface to the Catalogue of the Royal MSS. imagines to have originated entirely from a miſtake in tranſcribing the Calender. "Upon ſeeing," (ſays he) "in the twelfth of the "calends of November *Undecimille Virgo et Martyr*, ſome blunderer read "*Undecim mille*; and of courſe the words following muſt be changed into "*Virgines et Martyres*, and ſo has raiſed the ſtory of eleven thouſand Virgins "and Martyrs. *Undecimilla* a dimunitive of *Undecima* was a woman's name, "becauſe I ſuppoſe ſhe was the eleventh child of her parents."

NUMBER III. In the third compartment is repreſented the martyrdom of St. Alban. The illuminator has, but I believe without any good authority, placed the regal crown upon the head of this Saint; the general opinion is, that he was a Roman by birth, and a perſon of ſome diſtinction. According to an old MS. which I have in my own poſſeſſion, he was beheaded the 10th of July A. D. 286, and with this account Bede alſo agrees, who informs us, that the martyrdom of St. Alban happened during the perſecution of the Chriſtians under Diocleſian.

In the firſt Volume of *The Manners and Cuſtoms of the Engliſh*, the reader will find among the delineations copied from a MS. of Mathew Paris, the miraculous manner in which the bones of this Saint were found by Offa, king of Mercia, who erected a ſtately abbey at Verulum, now called St. Alban's, in honor of him.

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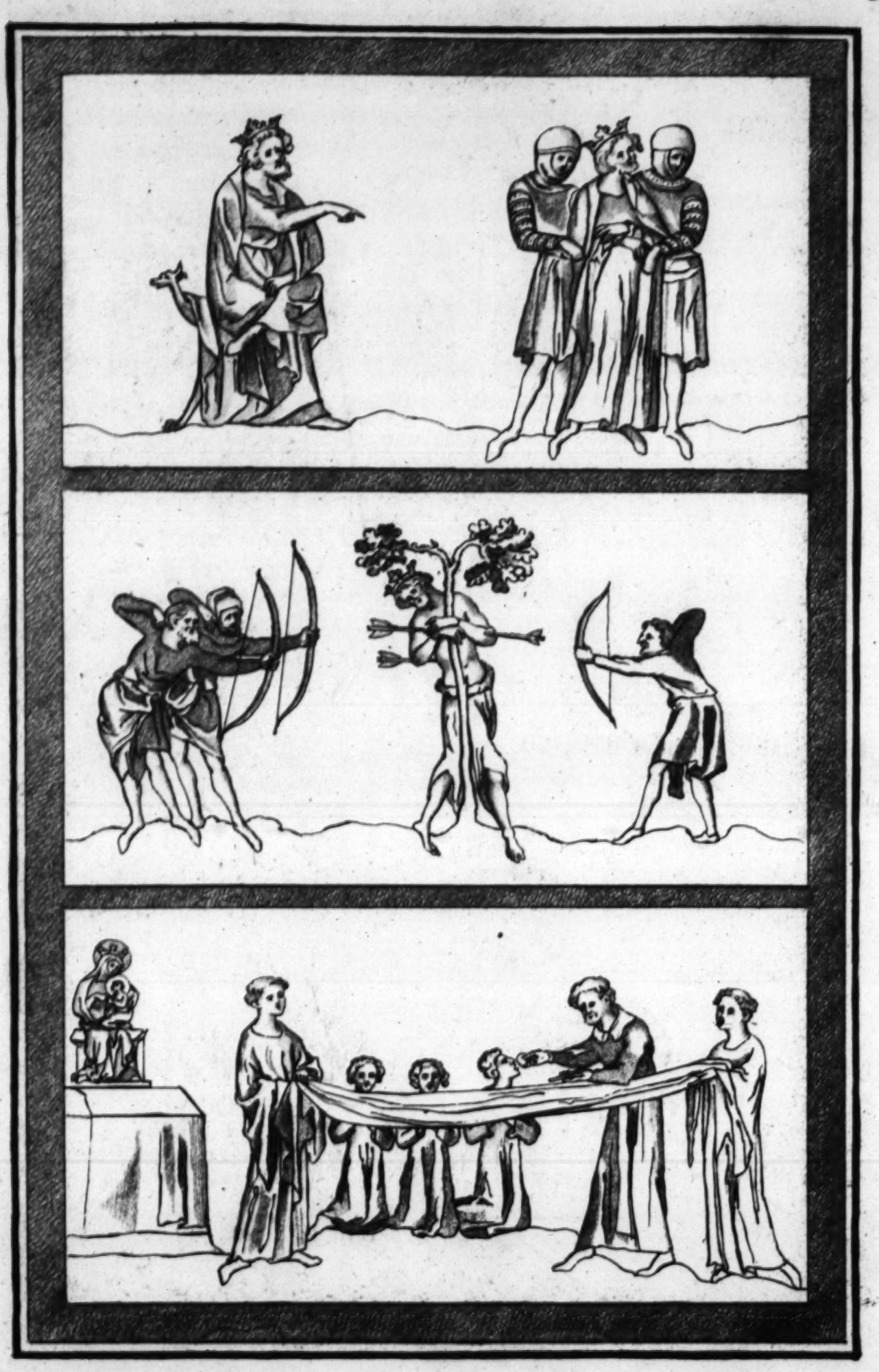


PLATE II.

NUMBER I. THE firſt compartment of this plate repreſents the Condemnation of Edmund king of the Eaſt Angles. The perſonage ſeated upon the throne, with a crown upon his head, is Hinguar the ſon of Lodbroc the Dane. Lodbroc, according to ſome authors, came accidentally into Norfolk, and was entertained by Edmund. His expertneſs in hawking excited the jealouſy of Bern, falconer to the king, and he ſlew him. The murder being diſcovered, Bern was baniſhed from England, and going into Denmark, met with Hinguar the ſon of Lodbroc, to whom he mentioned the death of his father, but declared that he was ſlain by the expreſs command of Edmund. Hinguar came with a large company of Danes into England, in order to revenge the murder of his father; and having ſecured the perſon of King Edmund, condemned him to be ſhot to death with arrows. Other authors, who admit not of the truth of this ſtory, which indeed in its various circumſtances favors too much of romance, attribute the death of this king, to his pious, and unſhaken adherence to the Chriſtian religion; and this opinion ſeems to be juſtified by his ſubſequent canonization, and by the great honors which were afterwards paid to his memory.

NUMBER II. In the ſecond compartment is drawn the death of king Edmund, which, according to the abovementioned MS. in my own poſſeſſion, happened on the twelfth day of December, in the year of our Lord 870. His body was firſt privately buried; but being afterwards diſcovered in a miraculous manner, was re-interred with great ſolemnity at Bury, in Suffolk, where an Abbey was erected and dedicated to him.

NUMBER III. The third compartment contains a repreſentation of the ancient mode of adminiſtering the Sacrament of the Lord's Supper. This curious delineation does not appear to require any further explanation.

This plate, if placed in proper order, ſhould follow the two ſucceeding ones, but as St. Alban and St. Edmund appear to have actually ſuffered in the defence of Chriſtianity, and to have had an Abbey built in honour of each of them, I claſſed them as near together as the nature of the work would admit of.

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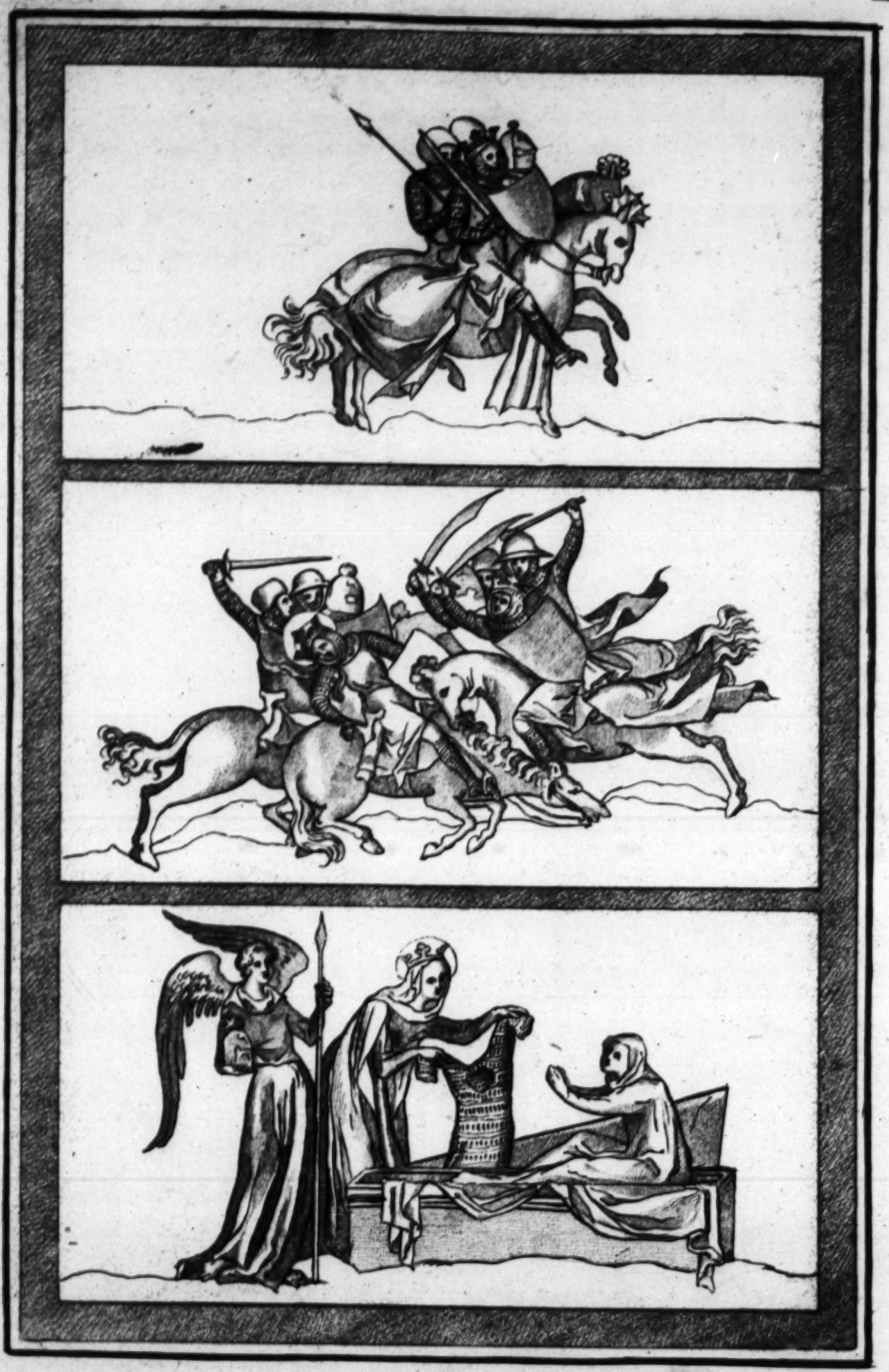


PLATE III.

NUMBER I. IN the upper compartment of this plate Oſwald king of Northumberland is repreſented with his army, proceeding againſt the king of Mercia, who had invaded his dominions.

All our hiſtorians agree that Oſwald was a man of much piety, and of an amiable diſpoſition. By his valour he united the kingdoms of Bernicia, and Deira, and made himſelf ſole monarch over all the Northumbers. The glory he acquired by his martial conduct, as well as the great acceſſion of power, which was the reſult of his conqueſts, excited the envy and jealouſy of Penda, king of Mercia, a man whoſe reſtleſs and ferocious diſpoſition rendered him capable of undertaking the moſt daring enterpriſes. Without any previous information, or regular declaration of war, he entered the dominions of Oſwald, at the head of a large army, and ravaged the country with fire and ſword wherever he came. Oſwald collected all the forces together that he could upon ſo ſudden an emergency, and both armies met at a place called Maſerfield, in Shropſhire, where, after a long and bloody conflict, the Northumbers were totally routed, and Oſwald himſelf ſlain. This battle was fought on the fifth day of Auguſt, A. D. 642.

NUMBER II. The ſecond compartment contains a delineation of the Battle at Maſerfield, and Oſwald is repreſented as falling from his horſe, wounded by the Mercian king. Numberleſs are the miracles which have been attributed to Oſwald after his death, and Bede informs us, that in his time the right hand of that unfortunate prince was preſerved in the Church of Peterſborough; concerning which the Monkiſh writers have related this ſtory:—One day while he was ſitting at dinner, he ſent from his own table, a large ſilver diſh full of meat, with orders that it ſhould be given to the poor, and the diſh itſelf broken into pieces and divided amongſt them; upon which Aidan, one of the Roman miſſionaries who was preſent, took the king by the right hand, and ſaid, "*May this hand never periſh.*"

NUMBER III. In the bottom compartment of this plate is delineated one of the fabulous miracles attributed to the Virgin Mary. The reſuſitated corps of a warrior appears riſing from the tomb, to whom ſhe preſents a coat of mail, an angel attends upon her with a ſpear and an helmet. For the ſake of theſe martial implements, eſpecially the coat, or ſhirt, of mail, I was induced to engrave the delineation.

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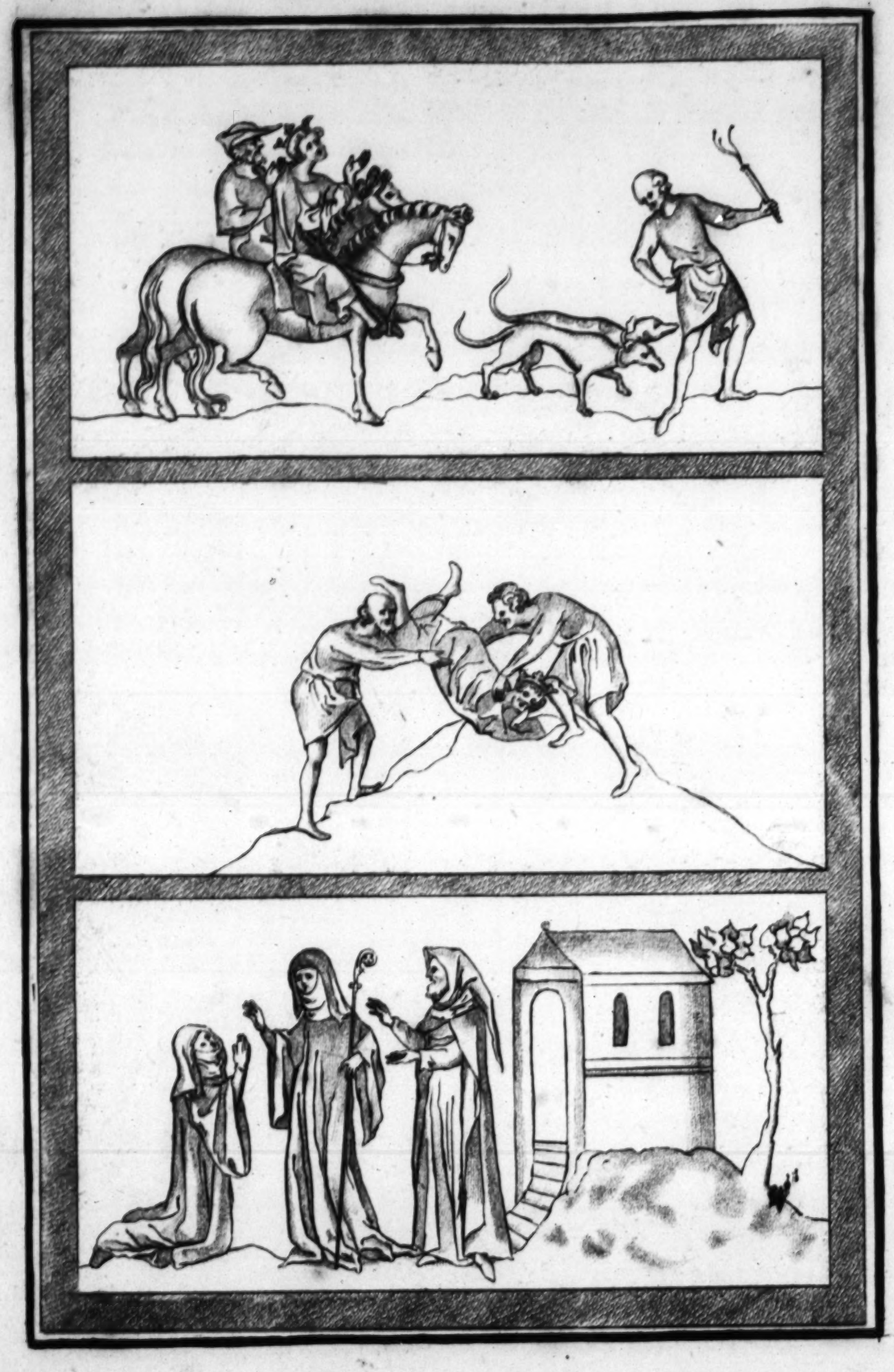


PLATE IV.

NUMBER I. THE delineation copied in the top compartment of this plate repreſents Cenelm, king of Mercia, with his attendants, hunting.

Cenelm was very young when he ſucceeded Cenwulf in the kingdom of Mercia. All our hiſtorians I believe agree, that his death was premature, though they differ widely with reſpect to the cauſe of it, whether it was by accident or deſign. Malmſbury, who inclines to the former opinion, conciſely informs us, that his ſiſter Quendreda, without any malicious intention, was the innocent occaſion of his death; but the particulars of the accident are not related. On the other hand, the more modern writers accuſe Quendreda either of ſlaying him herſelf, or cauſing him to be ſlain, in order to facilitate her own aſcent to the throne of Mercia. They tell us in general, that he was aſſaſſinated while he was hunting; and that after the murder was committed, his body was ſecretly buried in or near the place where he was ſlain; and with this opinion our illuminator evidently agreed. The MS. which I have mentioned before, ſays that he was murdered on the 16th of Auguſt, A. D. 819.

NUMBER II. In the ſecond compartment, the Regicides are repreſented in the act of throwing the dead body of the king into a pit. The monkiſh writers, who are always fond of the miraculous, have upon this occaſion invented a very ridiculous ſtory of a bird, which carried an inſcription to Rome, by means of which the place was diſcovered where the corps of the unfortunate prince had been ſecreted; from whence it was taken and buried with great ſolemnity in the church of Winchomb, in Gloceſterſhire.

NUMBER III. The delineation contained in the bottom compartment of this plate does not refer to any particular hiſtory, it is given to ſhow the ancient habits of the Abbeſs, the Nun, and the Anchorite. The building behind

behind the Anchorite is intended by the delineator to repreſent the cell, or hermitage, in which he made his reſidence;—from the ſlightneſs of the drawing but little judgment can be formed concerning the materials of which this little ſtructure conſiſted.

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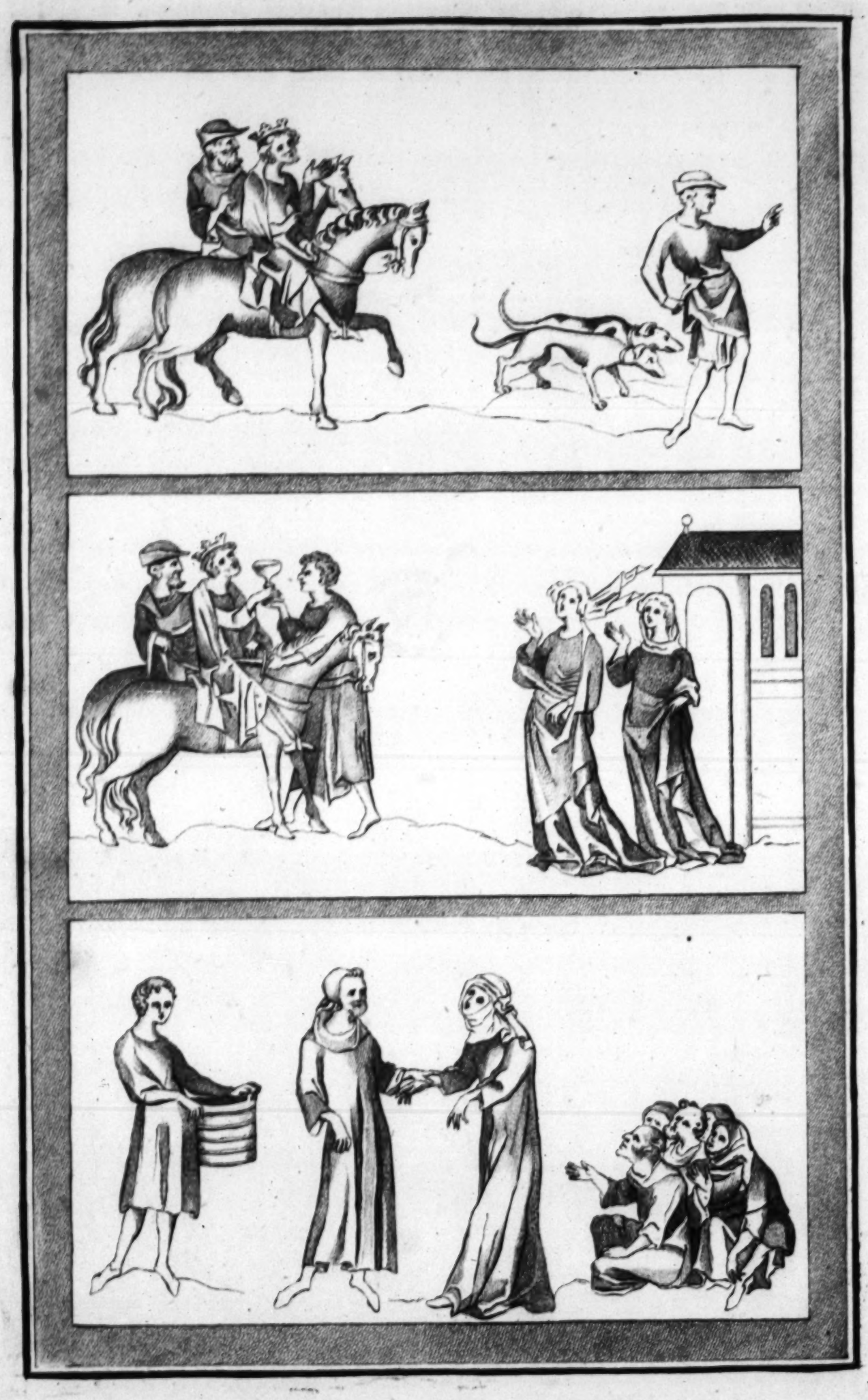


PLATE V.

NUMBER I. THE Royal Perſonage repreſented in the upper compartment of this plate with his attendants hunting, is Edward, ſirnamed the Martyr.

NUMBER II. In the ſecond compartment is delineated the manner in which that unfortunate prince was baſely aſſaſſinated. The illuminator has attended very cloſely to the hiſtorical account of this infamous tranſaction; the principal circumſtances of which are as follow: The young monarch being hunting in the Iſle of Purbeck, as he purſued the game through a wood he paſſed near to Corfe Caſtle, the habitation of his ſtep mother Ælfrida, and willing to pay his reſpects to her, called at the gate of the caſtle: When it was made known that the king waited to ſee her ſhe came out to him and entreated him to alight; but being intent upon his ſport, he would not comply with her requeſt, and only begged that a cup of wine might be brought to ſlake his thirſt. The ſervant who preſented the cup to him, being before-hand inſtructed by his miſtreſs, ſtabbed him with a ſword while he was drinking. The king, finding himſelf wounded, clapped his ſpurs to the horſe, and endeavoured to make his eſcape; but fainting with the loſs of blood, he fell from the ſaddle, and one of his feet being intangled in the ſtirrup, he was dragged up and down for a conſiderable time, and at laſt left dead in the wood. According to the MS. in my poſſeſſion, which I have quoted before, this murder was committed on the 15th day of April, A. D. 978. The corps was firſt privately buried at Warham; but three years afterwards it was taken from thence, and re-interred with great pomp and ſolemnity at Shaftſbury.

Ælfrida was inſtigated to perpetrate this inhuman action, by the ambitious deſire which ſhe had entertained of ſeating her own ſon Æthelred upon the throne of England.

NUMBER III. The delineation copied in the lower compartment of this plate, and all of them contained in the ſeven plates which follow, relate to

the life and tranſactions of Thomas Becket, whoſe hiſtory and character are ſo generally known, that no more will I preſume be deemed neceſſary in the preſent publication, than a conciſe account of the ſubjects, in the order that they ſtand, without filling up the intermediate ſpaces of time, for which the reader muſt be referred to the hiſtories of this country; or particularly to the Life of Henry the Second, by Lord Littleton, where, in the ſecond volume, he will meet with ample ſatisfaction.

Becket's father, who is repreſented in this delineation, is ſaid to have been a citizen of London, and was probably a merchant. Brompton informs us that his baptiſmal name was Gilbert, and that he lived on the ſpot where St. Thomas's Hoſpital now ſtands. It is generally agreed that Gilbert's wife was a foreigner, and according to ſome authors a native of Syria; conformable to this idea, our illuminator, in the preſent deſign, has drawn the lady departing from her relations, who are depicted croſs legged, and ſeated upon the ground, agreeable to the cuſtom of the Eaſtern countries; but Brompton ſays that ſhe was the daughter of a Saracen, who had taken Gilbert Becket priſoner as he went on a pilgrimage to the Holy Land.

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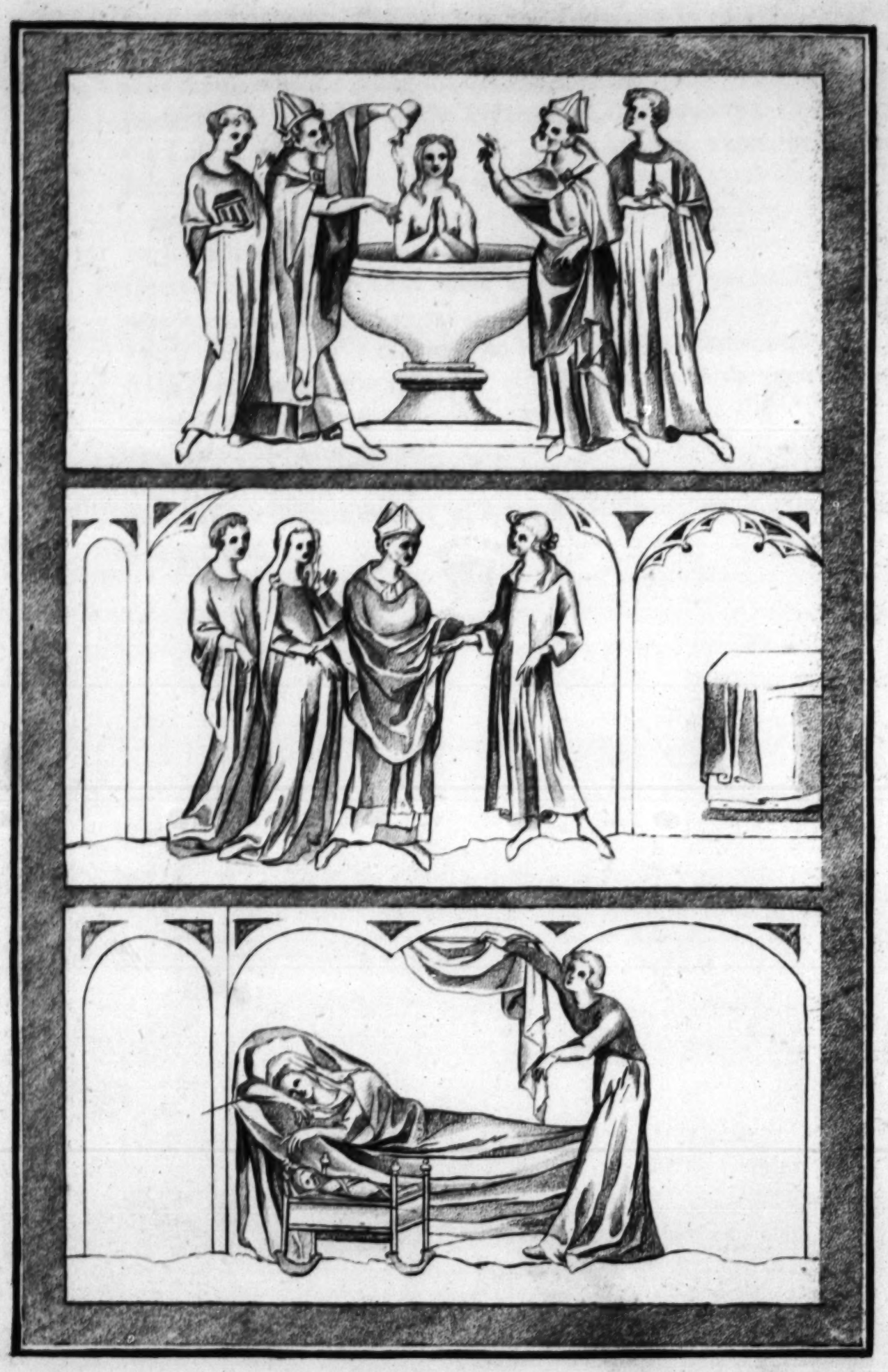


PLATE VI.

GILBERT BECKET having brought the lady who had committed herſelf to his protection, into his native country, prevailed upon her to embrace the doctrines of Chriſtianity, and cauſed her to be baptized previous to their marriage.

NUMBER I. The Baptiſmal Ceremony is repreſented in the upper compartment of this plate. From the circumſtance of two biſhops attending upon this occaſion and the ſolemn manner in which the ceremony appears to be performed, we may ſafely conclude, that the illuminator did by no means agree with the more modern authors concerning the extreme indigence of Gilbert Becket, but rather that he thought directly contrary to them. Brompton tells us that he had been ſheriff of London, and from the ſame writer we learn, that the Chriſtian name of Becket's lady was Matilda; but on what authority he ſpeaks I do not pretend to determine.

NUMBER II. In the middle compartment is delineated the ſolemnization of the nuptials between Gilbert Becket and his lady.

NUMBER III. In the third compartment we ſee repreſented Thomas Becket, ſoon after his birth, wrapped in ſwaddling cloths, and laid in a cradle by the ſide of his mother's bed.

In all of the ancient delineations which have fallen under my obſervation, repreſenting the baptiſm of adults, I have conſtantly remarked, that the perſon baptiſed is drawn naked, or covered with a dreſs made to fit cloſe to every part of the body, which from the ſize of the font, we may conceive to be half immerged in the water. In ſome marginal drawings of much earlier date than the preſent, I have found that a large veſſel like a bathing tub is ſubſtituted for the font; a remarkable one of this kind occurs in a MS. in the

the Royal Library, at the Britiſh Muſeum, marked 13. E. VI. over which is written in Latin, "*Lucius, the firſt king baptized in England.*"

I do not ſee that there is any appearance of a ring uſed in the marriage ceremony of Becket and his Lady.

As theſe drawings are very neatly, and without doubt accurately executed, the reader will, I truſt, examine with much pleaſure the difference of manners, in the courſe of four or five centuries.

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PLATE VII.

NUMBER I. ALL the intermediate circumſtances relative to the life and tranſactions of Thomas Becket, from infancy to manhood, are paſſed over by our illuminator; and in the upper compartment of this plate he is repreſented receiving from king Henry the ſecond, a letter ſealed with the royal ſignet, conſtituting him Chancellor of England. Becket is ſaid to have ſupported the office with great oſtentation and profuſeneſs; but as he appeared to have been perfectly devoted to the ſervice of his ſovereign, the king in return, took every opportunity of advancing his fortune.

NUMBER II. In the year of our Lord 1163 he was promoted to the See of Canterbury, and the ſolemnity of his conſecration is depicted in the middle compartment of this plate. Having attained to that exalted dignity, as if he had nothing left to hope for from the favour of his Royal maſter, he threw off all appearance of reſpect and compliance; and was afterwards as reſolute in his oppoſition to the will of the king, as he had been obſequious in obeying it before. The king, on the other hand, incenſed by the ungrateful behaviour of the archbiſhop, withdrew his protection, and from a friend became a bitter enemy. Violent diſputes were fomented between them, which were ſupported with unequalled pride and obſtinacy on the part of Becket, who could not be prevailed upon, either by intreaties, or by threatenings, to comply with the king's command, which upon all occaſions he ſet at defiance.

NUMBER III. But perhaps the haughty and overbearing diſpoſition of the prelate was in no inſtance more forcibly manifeſted than in his refuſing to

obey the ſummons when cited to appear and anſwer to the charges alledged againſt him by the king. He afterwards preſumed to approach the royal preſence, holding the croſs in his own hand, and habited in the pontifical robes of his office, and there openly expreſſed his diſapprobation of the king's conduct, which tranſaction is very ſpiritedly repreſented in the lower compartment of this plate.

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PLATE VIII.

THE daring and uprecedented ſtep which Becket had taken in appearing at court, in the inſolent manner before mentioned, ſo highly incenſed the king, that he cauſed judgment to be inſtantly pronounced againſt him. In conſequence of which he was apprehended as a traitor; but having by ſome means extricated himſelf from the hands of thoſe who had taken him into cuſtody, he fled without delay, ſecretly, to Sandwich, under the covert of a borrowed name, and embarked for Flanders, having firſt made his appeal to the See of Rome.

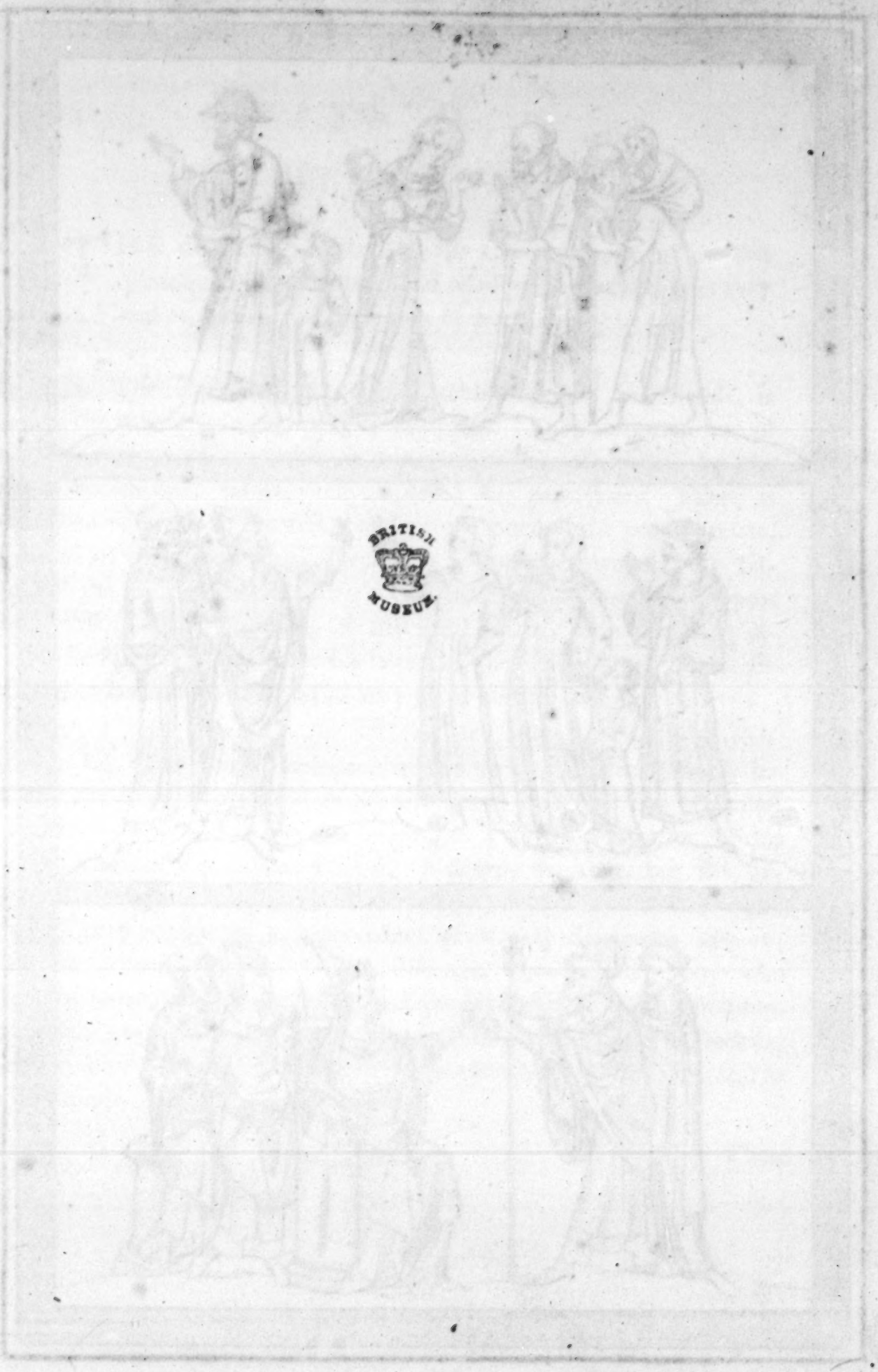
NUMBER I. In the delineation contained in the top compartment of this plate the Metropolitan is repreſented on ſhip-board, proceeding towards Flanders.

When the king heard of the departure, or rather flight, of Becket from England, and that he had appealed to the Pope; he was incenſed to the greateſt degree. Not ſatisfied with ſiezing upon his poſſeſſions, to his own uſe, he extended his reſentment to the relations of the haughty prelate, cauſing all of them to be baniſhed, not even excepting women and young children.

NUMBER II. The above circumſtance is particularly attended to by our illuminator, and in the middle compartment of this plate, the king is repreſented denouncing, himſelf, the ſevere ſentence. The manner in which the unfortunate relatives of Becket are prepared for their journey is well worthy of obſervation. I cannot properly aſcertain the rank of that officer who ſtands at the king's left hand, bearing a mace upon his ſhoulder, and holding in his right hand a glove. The figure ſeated immediately behind the king,

king, in the lower compartment of plate VII. is undoubtedly intended for the ſame perſon; as the countenance, and the cap which he wears appear to me ſufficiently to teſtify, notwithſtanding he is there drawn without the mace.

NUMBER III. In the bottom compartment of this plate, the relations of Becket, are repreſented in a ſhip, upon the ſea, following him into Flanders.



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PLATE IX.

NUMBER I. THE delineation copied in the top compartment of this plate repreſents the baniſhed relations of Becket, after they were landed in Flanders, journeying in ſearch of him.

NUMBER II. The interview between the archbiſhop and his friends, is delineated in the middle compartment of this plate. They informed him of the rigourous ſentence which had been pronounced againſt them, by the king, made known their wants, and implored his protection. There is great expreſſion of anger in the action and countenance of the proud prelate, as he is drawn by the illuminator. Becket it ſeems complained very bitterly, againſt the injuſtice of the king's conduct; but it does not appear that he was able to afford aſſiſtance, of any great extent, to his ſuffering relatives; for he himſelf declares, in his letter to the Pope, that thoſe unfortunate dependants were reduced to very great hardſhips.

NUMBEER III. The bottom compartment contains the Archbiſhop's interview with the Pope, when he took the ring from his finger and preſented it to his holineſs, this action was conſidered as a formal reſignation of his See into the hands of the Roman Pontiff. Not only the king, but the generality of the clergy of England were offended at Becket's ſubmiſſion to the Pope, which they conſidered as a precedent of a very dangerous import; and it was the occaſion of many ſerious diſputes, between the party who ſupported the prerogative of the king, and the favourers of the Archbiſhop. Becket himſelf was not behind hand in fomenting theſe diſcords, ſeeking every opportunity he could to oppoſe the determinations of the king, and to ſtir up the minds of his ſubjects againſt him.

There could be no doubt but that the ſubmiſſion of Becket to the Pope would effectually enſure his protection. His Holineſs returned to the Archbiſhop the inſignia of his office, and confirmed him in his dignity. His power, however, did not extend ſo far as to reſtore him to his See; his menaces were deſpiſed by the king, who conſidered Becket as an inſolent traitor.

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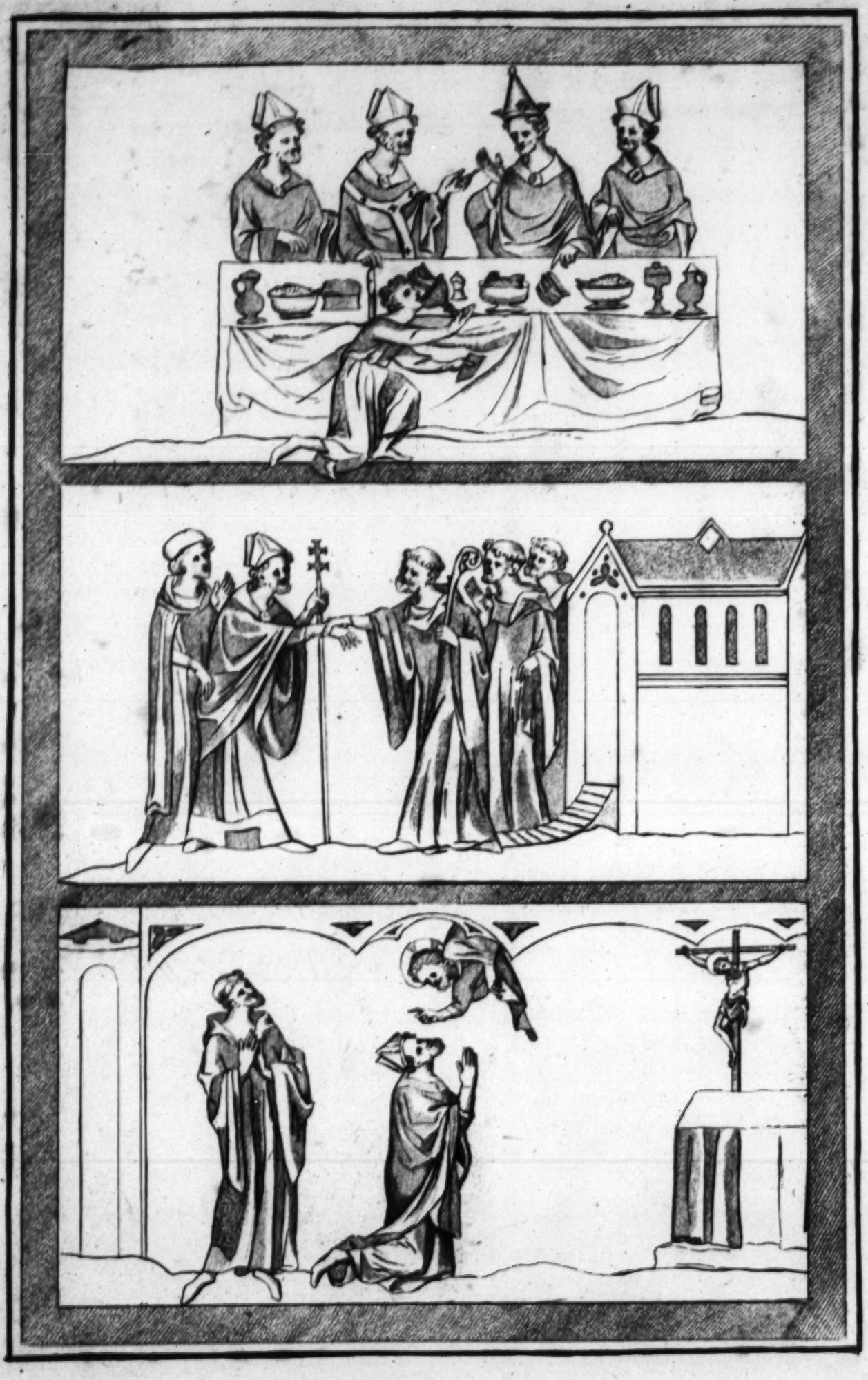


PLATE X.

NUMBER I. THE delineation copied in the upper compartment of this plate, repreſents the Archbiſhop, in the habit of his office, ſeated at the Pope's right hand; the table is covered before them, and in the front a ſervant is kneeling and taſting the wine, previous to his offering it to the Pontiff or his gueſts. This deſign, the illuminator, I apprehend, has given in order to ſhow how highly the Engliſh prelate ſtood in favour with his holineſs.

NUMBER II. The Pope finding that he could not prevail upon the king of England to reſtore Becket to his See, and that a reconciliation between them did not ſeem likely to take place very ſuddenly, thought proper, till ſomething more permanent could be done for him, to recommend him to the protection of the Abbot of Pontigni, a religious houſe in Burgundy: This circumſtance claimed the illuminator's attention, and accordingly, in the middle compartment, we ſee repreſented, the Abbot, with his fraternity, in a very friendly manner, receiving the Archbiſhop on his arrival at Pontigni.

After long altercations, through the interceſſion of the king of France, and the partizans of Becket, king Henry was prevailed upon to conſent to a ſecond interview with the Archbiſhop. A former interview had taken place, which is not noticed by our illuminator, but through the ſullen obſtinacy of Becket, was not productive of any good effect.

Previous to his meeting with the king, Becket, in order to prepare himſelf for his *ſpiritual combat*, as it is called, went from the Abbey of Pontigni to a church at Soiſſons, to viſit the ſepulchre of Saint Drauſius; and it is ſaid that he watched all night before the ſhrine of that Saint. He watched alſo

alſo a ſecond night before the ſhrine of Gregory the Great, whom he conſidered as the founder of the Engliſh church; and a third night before the altar of the bleſſed Virgin, whom he regarded as his patroneſs.

NUMBER III. The delineation copied in the lower compartment of this plate, without doubt refers to one of the above-mentioned Vigils; but to which of them it is moſt ſtrictly applicable, I am at a loſs to determine.

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PLATE XI.

NUMBER I. IN the upper compartment of this plate is delineated the interview between the king and Becket: They are repreſented taking each other's hand, in token of their being reconciled. The illuminator has well expreſſed the reluctance with which this ſhew of friendſhip was performed. From the ſubſequent behaviour of both parties, it is evident that a hearty reconcilement was by no means the effect of the meeting; however, it ſeems to have anſwered the preſent purpoſe of both, to diſguiſe their real ſentiments upon this occaſion.

NUMBER II. In conſequence of the apparent reconciliation, Becket was reſtored to his See, and is accordingly repreſented, in the middle compartment of this plate, returning to England. He had not been long reinſtated in his former power, before his proud and revengeful ſpirit manifeſted itſelf in ſeveral inſtances; and he ſtill continued to act upon the ſame arbitrary principles as had occaſioned his diſgrace.

The king, who remained abroad, was continually hearing complaints againſt the conduct of Becket; and we may reaſonably ſuppoſe, that his diſlike of him was not leſſened by them. Our hiſtorians inform us, that one day, as the king was ſitting at dinner, ſome freſh inſtance of Becket's inſolence being mentioned, he lamented that he had no faithful ſervant who would free him from ſo turbulent an enemy. This intimation of what he deſired, fell not unnoticed to the ground; four knights, who attended at the court, entered into a confederacy together to deſtroy the Archbiſhop, and followed him into England to effect their purpoſe: Their deſign was not kept ſo ſecret, but that information of it reached the ears of Becket, who was ſeveral times warned to beware of them.

NUMBER III. The illuminator has attended to the circumſtance before mentioned, and in the lower compartment of the preſent plate, we ſee the Archbiſhop ſeated at table, in his apartments at Canterbury; and a meſſenger is repreſented upon his knees before him, giving him information, that the four knights, his avowed enemies, had armed themſelves, and only waited for an opportunity to deſtroy him; but, with his uſual obſtinacy, he neglected the ſalutary advice of his friends, reſolving to enter the church as uſual, and perform in perſon the duties of his function.

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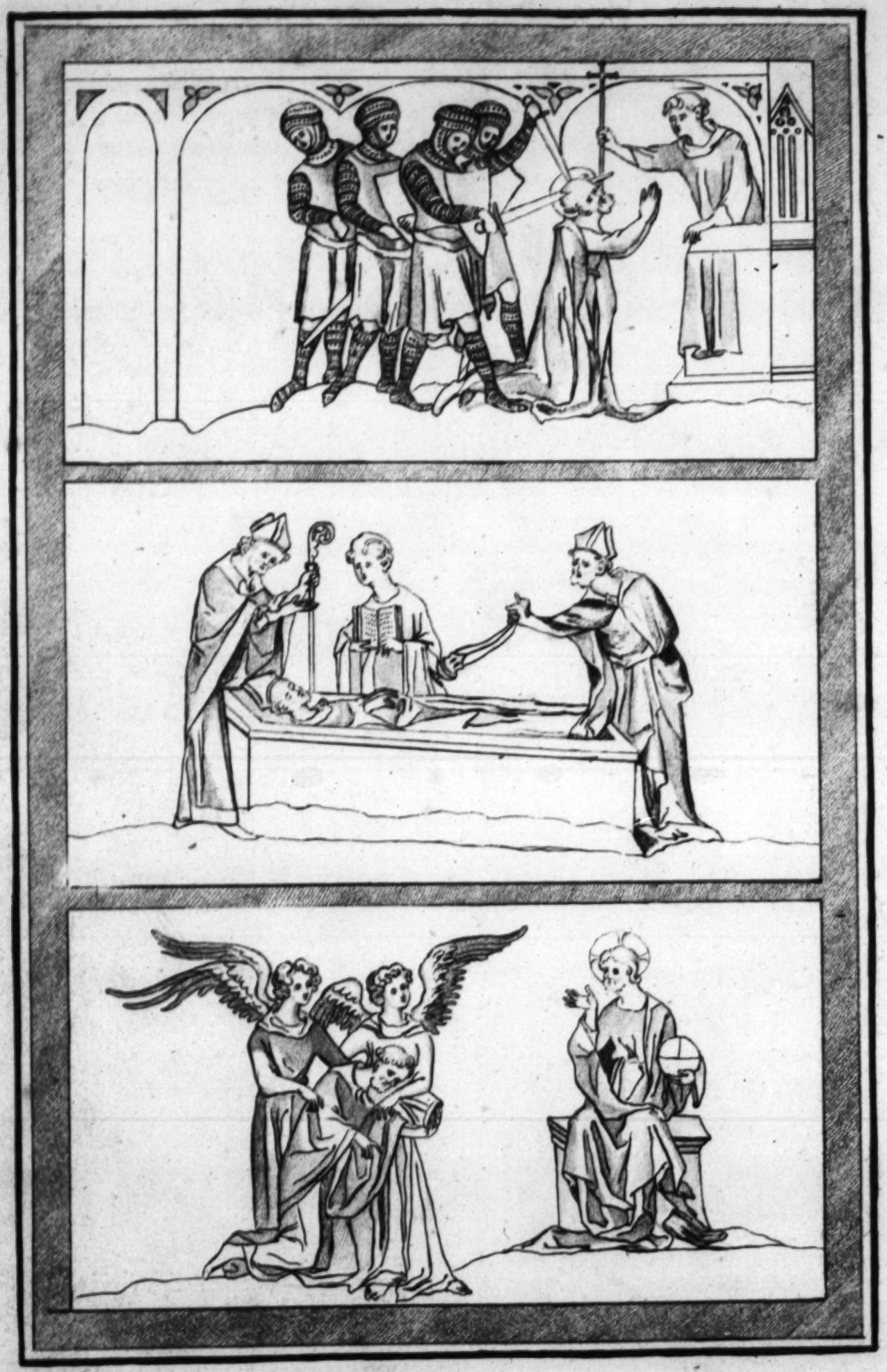


PLATE XII.

NUMBER I. IN the top compartment of this plate is delineated the death of Becket. The four knights, whoſe names were, William de Tracy, Hugh de Morville, Richard Britton, and Reginald Fitzurſe, entered the church, compleatly armed, and having found the Archbiſhop officiating at the high altar, after ſome ſhort altercation, ſlew him there. This murder was committed with aggravated circumſtances of brutal inhumanity; ſuch as cutting off a part from his ſkull, and caſting the brains about upon the pavement of the church. Becket was ſlain in the beginning of January, A. D. 1171.

The king, when he heard of the murder of Becket, expreſſed great ſorrow, and abjured his having been intentionally concerned in it. By way of penance, ſome time after, he walked bare-footed to the tomb of that unfortunate prelate, where he ſubmitted, voluntarily, to the eccleſiaſtic ſcourge.

NUMBER II. The burial of Becket is repreſented in the middle compartment of this plate.

NUMBER III. In the third compartment, the illuminator, who was probably himſelf an eccleſiaſtic, in order the better to juſtify his hero's claim to the title of a Saint, has depicted his reception into Paradiſe. The Spirit of the Prelate, ſupported by two Angels, is introduced to our bleſſed Redeemer, before whom he kneels, with great humility, holding his mitre in his left hand.

Innumerable are the miracles attributed to this Saint after his death; and the ſhrine, wherein his corps was contained, for beauty and riches, was ſcarcely to be equalled. The following deſcription of it, taken from Dart's Hiſtory of Canterbury Cathedral, may not, perhaps, be thought improper

in

in this place: "It was built," ſays he, "about a man's height, all of "ſtone, then upward of timber, plain; within which was a cheſt of iron, "containing the bones of Thomas Becket, ſkull and all, with the wound of "his death, and the piece of his ſkull laid in the ſame wound. The timber "work of this ſhrine on the outſide, was covered with plates of gold, da-"maſked and imboſſed with wires of gold, garniſhed with broches, images, "angels, chains, precious ſtones, and great orient pearls." Eraſmus thus deſcribes it: "They drew up with cords, a cheſt or caſe of wood, and "then there was ſeen a cheſt or coffin of gold, and ineſtimable riches. "Gold was the meaneſt thing that was there. It ſhone all over, and ſparkled "and glittered with jewels, which were very rare and precious, and of an "extraordinary ſize: Some of them were bigger than a gooſe's egg. The "Prior took a white wand, and touched every jewel, telling what it was, "the French name, the value, and the donor of it; for the chief of them "were gifts of monarchs." Thus for Eraſmus: "Soon after which the "ſhrine was demoliſhed, the treaſures of it ſeized to the king's uſe; "which filled two great cheſts, which ſix or eight men could ſcarcely con-"vey out of the church, and at the ſame time his bones were taken out "and burned upon the pavement of the ſaid church."

MVSEVM BRITAN NICVM